

Constructing Vedic Period History from the References of the Five Tribes

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I. Background: In the last fifty years, several scholars belonging to different countries and backgrounds took interest to study **Rigved** and commented on the various features of the texts but did not pay adequate attention to many topics of the ancient literature composed in the Indian Sub-continent. In fact, some of them while discussing on the different aspects mentioned in the **Ten Mandalas of Rigved** intentionally did not leave a single stone/verse unturned to highlight shortcomings what they proudly claim to have traced in the ancient documents right from the **origin** of the **Rigvedic Poets**, the **Language of Rigved**, the **causes of creation** of the important characters **Vritra, Indra, Yajna** around whom the complete texts do revolve, and the geographical location of river **Saraswati**. Also many never lost an opportunity to twist the facts in favour of their line of thinking so as to tarnish the image of the **Rigvedic Composers** and one scholar termed them as the *illiterate persons of that time*.

There is a saying in **Marathi** language “**शोधा म्हणजे सापडेल!** / **Shodha Mhanaje Sapadel !**”. Its literal meaning is “**you will find an answer to a question cropped up in your mind or a proper solution to any problem faced by you only when you seriously search for it**”. In other words, there has to be a **sense of purpose** to address a pertinent question and then to look for correct answer to fulfil the basic need of curious human mind. It seems that since a long, some scholars do carry pre-conceived notions about the various **Characters of Rigved** and their **Creators**, and hence their declarations on many subjects are **fantastical** in nature and do not represent the **factuality** of the **Ten Mandalas of Rigved**.

In the present essay, information collected from the **Ten Mandalas of Rigved** on the **Five Tribes** who are generally not given due importance by most of the Vedic Experts has been discussed. Please note that these characters are the human beings and not the Deities of imagination of the **pre-Rigvedic Rishis**. Since they are also viewed as the contributors to the **Vedic History** they definitely deserve to be the point of primary consideration.

Here the time span for **History of the Vedic** period is considered as;

Vedic Period = pre-Rigvedic Period + Rigvedic Period (duration of **Ten Mandalas**)

II. Some Key Points of the Rigvedic Literature need to be remembered:

Before we move to actual discussion on the subject of present essay, it is necessary to know some important aspects of **Rigved** in brief as this information would provide proper base for understanding of the forthcoming analysis.

- Even though the **Rigvedic Poems** are the praise songs composed for invoking various Deities of imagination of the **pre-Rigvedic Rishis** at the time of **Yajna** ritual, still the Poets have cleverly inter-mixed some factual things in them such as the names of many persons, rivers, animals, plants, numbers, months, seasons etc.
- Since **pre-Rigvedic** time the ancestors of the Singers firmly believed that the cyclic nature of yearly events that are noticed in the world is due to some invisible Divine Powers to whom they had given different names and very similar to human beings they are also believed to have born from the womb of feminine character like Goddess **Aditi** (mother of **Adityas** who belong to the first generation of Vedic Gods) or **Prithvi/ Earth** (Heaven and Earth are considered as the Universal Parents of Deities).
- Although in Rigvedic texts, God **Indra** is treated as the Supreme Deity of the Vedic world, but before **his** creation God **Varuna** was the Prime Deity of the **pre-Rigvedic** people. This change in the leadership of the Deities of imagination of the Vedic People was due to appearance of **Vritra** (real drought) in the **Sapta-Sindhu** region.
- Like the matured men, **Rigvedic Gods** too have wives/spouses/consorts. For example: **Indrani** is the name of wife of **Indra** and **Varunani** is the name of **Varuna**'s wife. Additionally, God **Marut** is treated as the son of God **Rudra** and **Prushni**. It means to say that whether old time Prime Deity **Varuna** or a freshly incorporated Supreme Deity **Indra** of **Rigved**; each one is believed to have **family life** of **his** own.
- The features discussed above are missing in the **Avestan** literature as **Ahura Mazda/Asura Medha**, the **Ultimate Being** of that philosophy is believed to be the absolute creator of everything present in the world, has no birth and death, and **no family life** as like the Rigvedic Gods **Indra**, **Varuna**, **Rudra** etc.
- Based on the information available about the **Family Tree of Bharata clan** in the **Five Early Mandalas** of **Rigved**, the order of composition these **Five Mandalas** is taken as **Mandala-2, 3, 4, 6, and 7**. Also on the basis of contents of the hymns, the sequence of the **Five Late Mandalas** is considered as **Mandala-5, 8, 9, 1, and 10**.

A. Introduction to “Pancha Jata / the Five Tribes of Rigved”:

Since inception of **Rigved**, in some **Poems of Praise** we find that some Rigvedic Poets have used special terms “**Pancha Jata; Pancha Kshiti; Pancha Kristhi, Pancha Janaa; Pancha Charshini; Pancha Bhooma**” that are definitely related to the human beings, and generally referred to as ‘**the Five Tribes of Rigved.**’ [1].

The **Five Tribes** are the People who possibly belong to the same set, and hence the Rigvedic Composers clubbed them together to indicate a group of persons belonging to **same class** who are close to each other but are different from the people of Priestly community.

Mandala-wise data on the frequency of above mentioned terms [2] are given below.

1(3), 2(1), 3(3), 4(1), 5(3), 6(3), 7(5), 8(3), 9(5), 10(8)-----[2]

Note: Open digit indicates the Mandala Number, and figure given in parentheses is the total number of times all the variants of the **Five Tribes** appear in that particular Mandala.

Mandala-wise compiled data do exhibit that since inception (**Mandala-2**) till the Last Mandala of Rigved (**Mandala-10**) the Composers have paid special attention to the “**Five Tribes**” as if the Poets kept a close watch on the latter.

Here the basic question is “**why are the generations of the Rigvedic Poets so much particular about addressing the Five Tribes as a group of special people?**”

Probable answer to aforementioned question is the Rigvedic Priests have purposely bunched them together as **Pancha Jata/ Five Tribes** which implies that there was something common between **them** and the **Five Tribes**. But at the same time use of the special terms like **Pancha Kristhi/ Five Races, Pancha Janaa/Five People, Pancha Kshiti/Five regions or settlements, Pancha Charshani/Five People, and Pancha Bhuma/Five Lands** in some **Songs of Praise** by the Poets clearly convey that although these **Five Tribes** are some way related to each other but at the time of composition of **Five Early Mandalas of Rigved** they lived separately at the five different locations and each one has independent identity.

In a nutshell, **Table-1** gives information collected from the **Five Early Mandalas of Rigved** on the Names of the Composers of these Mandalas, Names of the **Five Kings** of

Bharata clan who provided necessary support to the Priestly Community in conduction of **Yajnas** during that period, and the use of terms related to the **Five Tribes**.

Table-1 [1]

Mandala Number <i>(Name of the Composer)</i>	Name of the King of Bharata Clan (Name of special Yajna)	Rigvedic terms related to the “Five Tribes” (Verse number)
2 <i>(Grtsamada)</i>	Bharata (Bharata's Agni:Rv-2.7,1 and 5) (Danastuti Reference- Rv-2.7)	Pancha Krishti (Rv-2.2.10)
3 <i>(Visvamitra)</i>	Devavata (Devavata's Agni: Rv-3.23,3) (Danastuti Reference- ?)	Janesu Panchesu (Rv-3.37,9); Pancha Janesyu (Rv-3.53,16); Pancha Jana (Rv-3.59,8)
4 <i>(Vamadeva)</i>	Srnjaya (Agni of Bharata:Rv-4.25,4) (Danastuti Reference-Rv-4.15)	Pancha Krishti (Rv-4.38,4)
6 <i>(Bharadwaja)</i>	Divodasa (Agni of Bharata: Rv-6.16,19 and Rv-6.16,45) (Danastuti Reference- Rv-6.47)	Pancha Janah (Rv-6.11,4); Pancha-Kshitinam (Rv-6.46,7); Pancha Jatah (Rv-6.61,12)
7 <i>(Vashistha)</i>	Sudasa (Agni of Bharata: Rv-7.8,4) (Danastuti Reference- Rv-7.18)	Pancha CharshiNi (Rv-7.15,2); Pancha Bhuma (Rv-7.69,2); Pancha Janyena (Rv-7.72,5); Pancha-Kshiti (Rv-7.75,4); Pancha-Kshiti (Rv-7.79,1)

B. References hinting at specialities of the “Five Tribes”:

Two verses from **Mandala-6** inform us that the **Five Tribes** of **Rigved** do share some common things among them and that has been explained in the following paragraphs [1].

a. Verse Rv-6.61,12 indicates their upbringing on the bank of river Saraswati:

The verse **Rv-6.61,12** actually belongs to the hymn dedicated to river **Saraswati** wherein the Poet (**Bharadwaja**) has used the Sanskrit phrase *pañca jātā vārdhayantī* to highlight the **Five Tribes** grew up on *her* bank. **Griffith Translated** verse is as under [1].

"Seven-sisters, sprung from threefold source, **the Five Tribes prospered**,
she must be invoked in every deed of might".

Based on the content of the verse it can be inferred that in the above verse the Composer has told very old story of upbringing of the **first generation** of the **Five Tribes** on the bank of river **Saraswati**. This is possible only when they all take birth in one famous family, then would have been brought up in a town located on the bank of river **Saraswati**.

In other words, during the **pre-Rigvedic time** the **first generation** of the **Five Tribes** spent their childhood together. Therefore, the Rigvedic Singers have placed their descendants in a single group, and treated them as the very special people in the composed poems.

Then the main question is “**how did the Poet of Mandala-6 know the past history of the Five Tribes?**”

Probable answer is, **Bharadwaja**, the **Mandala-6** composer belongs to the **Angirasa** clan. During the **pre-Rigvedic time** his ancestor must have lived in the same region where the **parents** of the **Five Tribes** resided. Hence his forefather would have seen upbringing of the first generations of the **Five Tribes** on the bank of river **Saraswati**. **Bharadwaja** would have learned the past of the **Five Tribes** from his father.

Please note that the generations of the Rigvedic Poets had kept oral record of events of the past and the ancestral history of the People who were important for them. Additionally, they were very particular in passing on the information to their next generation. In the hymn **Rv-6.61** devoted to **Saraswati**, Poet **Bharadwaja** has included many happenings of the past.

b. Verse Rv-6.46,7 links the Five Tribes to Nahusa/Nahusha:

Another verse from **Mandala-6** relates the **Five Tribes** to the character **Nahusa** [1].

Rv-6.46,7: *yadindra nāhuśīśvānojo nṛmṇam ca kṛṣṭiṣu /
yad vāpañca kṣitīnām dyumnamā bhara satrā viśvāni paumṣyā ||*

#“All strength and valour that is found, Indra, in **tribes of Nahusas**, and all the splendid fame that **the Five Tribes** enjoy
Bring, yea, all manly powers at once”.

In the aforementioned verse, again the Poet from **Angirasa** family has revealed the fact that the **Five Tribes** are some way connected to **Nahusha**. This connection gives a new identity to the **Five Tribes** as the **Nahusa’s races (krishthih)** or the **Tribes of Nahusha**.

The verse also explains that the **Five Tribes** possess strength and valour, indirectly means they belong to the **Warrior Class** and **not the Priestly Community**. From the content of the verse it can be interpreted that all five lived separately (*kshiti*) and earned name and fame of their own. As they belong to the ruling class of that time and closely related to **Nahusha** an ancient warrior king who lived prior to the commencement of the Rigvedic Period, then it can be said that **Nahusa** was the **renowned ancestor** of the **Five Tribe** but not the biological father. In fact, through this verse the Singer prayed to **Indra** to give them the power and strength like the **Nahusha’s Tribes** so that the latter can be defeated easily.

In the next verse **Rv-6.46,8** there appears names of the persons (warrior tribe leaders) to whom the Poet has identified as **Trikshi, Druhyu, Puru** who are described to be the **strong enemies** of the **Rigvedic Priests** and hence the Poet wants to conquer them in battles.

When these two verses (7 and 8) are seen together, from their content it becomes evident that at that time, the members of the **Priestly Community** were not in the talking terms with the **these Tribe Leaders** and hence Poet wants God **Indra** to help them in subduing the latter in fights.

Now a fresh question crops up “**why does the Poet of Mandala-6 look at the “Tribes of Nahusha” as his sworn enemies?**“

To get the answer for the above mentioned question there is a need to know more about the beliefs of the **Five Tribes** at the time of composition of the **Five Early Mandalas**.

C. Beliefs of the “Five Tribes” prior to their defeat in the “War of Ten Kings”:

In this section first we shall be focusing our attention on the point, what was not liked by the **Five Tribes of Rigved** and then touch upon their most important belief noted by the Singers. Subsequently, we shall also consider what was disliked by the **Rigvedic Priests**.

Disbeliefs of the Five Tribes of Rigved

As far as the **Five Tribes of Rigved** concerned, among the **Five Early Mandalas of Rigved**, content wise, **Mandala-7** is the real game changer as its poet **Vasishtha** has presented a true story of the “**War of Ten Kings**” in three composed hymns i.e. **Rv-7.18**; **Rv-7.33** and **Rv-7.83**. Although the Composer has not given clear reason for king **Sudasa** of **Bharata** clan going for a war against the **Ten Kings** that included the **Five Tribes of Rigved**, but based on the background story and some clues given in some hymns of **Mandala-6** and **7**, it can be inferred that the **Bharatas** were mostly interested in capturing the kingdom of **Purus** that was located in the up-stream region of river **Saraswati**. This was most likely due to pestering of the **Rigvedic Priests** to the **Bharata king** to get hold on the land adjoining river **Saraswati** (present-day upstream part of **Ghaggar River**) as downstream region of the river (present-day **Hakra River**) was regularly reeling under the drought.

Please remember that in **Mandala-7** there are two hymns exclusively dedicated to river **Saraswati** wherein we find two special but contradictory references about **pre-Rigvedic** and **Rigvedic** period condition of the said river.

In the verse **Rv-7,95,2** the Poet has told the **past state** of the river; when king **Nahusha** was ruling the Vedic Territory from the town located on the bank of river **Saraswati** (where the ancestors of the **Rigvedic Priests** also lived earlier), at that time, **Saraswati** used to complete **her** full course starting from mountain to ocean. In other words, a long back, river **Saraswati** had no water problem at all (as there was no **Vritra effect**).

But in the verse **Rv-7.96,2** the Singer has pointed out factuality of river **Saraswati** of that time but after the decisive victory of the **Bharatas** (with the help of **Trutsus**) in the “**War of Ten Kings**” only. After the war, when the Composer visited the **land of Purus** then there he observed that the **People of Puru clan** come to live on the banks of river **Saraswati** only when they become **Grassy** means during the **rainy season** as at that time only the river carried water in its bed. This was only due to **Vritra effect/** a long duration drought experienced in the region.

Keeping above things in the back of our mind, now we shall come the main point of the “Dislikes of the **Five Tribes of Rigved**”.

In **Mandala-7**, two independent references on the subject “**Disbeliefs of the Five Tribes of Rigved**” that are found in the **two hymns** wherein the Poets of **Vasishtha** clan have specifically talked about the “**War of Ten Kings**”.

1. In the verse belonging to the war related hymn, the Poet has highlighted a very special thing, “**an-Indra**” of the tribes involved in the “**War of Ten Kings**”.

Rv-7.18,16: *ardham vīrasya śṛtapāmanindram parā śardhantam nunude abhi kṣām |
indro manyum manyumyo mimāya bheje patho vartanimpatyamānah //*

The hero's side that drank the dressed oblation, **Indra's denier**, far over earth he scattered. Indra brought down the fierce destroyer's fury. He gave them various roads, the path's Controller.

Griffith has translated the “**an-Indra**” term as **Indra's denier**, means **Indra hater**. In other words, the tribes who stood against the **Bharatas** in war were **not the believers of Indra**.

2. In another verse from the **Mandala-7** hymn addressed to **Indra-Varuna** which also briefly tells us tale of the War, and in the same verse the Singer has pointed out that the **Ten Kings do not perform Yajna**.

Rv-7.83,7: *daśa rājānah samitā ayajyavah sudāsamindrāvaruṇā na yuyudhuḥ |
satyā nrñāmadmasadāmupastutirdevā eṣāmabhavan devahūtiṣu //*

Ten Kings who **worshipped not**, O **Indra-Varuna**, confederate, in war prevailed not over Sudasa. True was the boast of heroes sitting at the feast: so at their invocations Gods were on their side.

अयज्यवः/ ayajyavah word in the above verse signals that the **Ten Kings** did not perform **Yajna** or sacrifice, the basic ritual of the **Rigvedic Philosophy**.

Above examples manifest that most of the opponents of the Rigvedic Priests and Bharatas though lived in North-west part of the Indian Sub-continent still did not have liking for both **Indra** and **Yajna**, the two most important features of the **Rigvedic Philosophy**.

Then it becomes necessary to know **names of the Gods the Five Tribes believed**.

Mandala-3 reference depicts the Five Tribes followed “God Mitra” among the Adityas

It must be borne in mind that **Rigved** is the life story of the “**persons belonging to Priestly Community only**” who lived in the North-west corner of the **Indian Sub-continent**. The **Ten Mandalas of Rigved** actually inform us about the beliefs and practices of the Composers and their ancestors who mostly resided first in the east and then in the west side of river **Sindhu**. Since **Rigvedic Poets** in their **Poems of Praise** do not provide proper wordy picture of most of the human beings (including themselves) that figure in the texts, and therefore, it becomes increasingly difficult to get first hand information on lifestyle of **other Rigvedic Tribes** from the documents. Hence it is tough to judge from very little information available about other tribes or persons whose names appear in the ancient literature.

There is **only one** reference traced in the texts that clearly indicates preference of the **Five Tribes** to God **Mitra** as described in the following verse of **Mandala-3**.

Rv-3.59,8: *mitrāya pañca yemire janā abhiṣṭiśavase |*
sa devān viśvān bibharti ||

All the **Five Races** have repaired to **Mitra**, ever strong to aid,
for he sustaineth all the Gods.

Above verse is taken from the hymn devoted to **God Mitra**, and surprisingly in the **only hymn** dedicated to **Mitra** in entire **Rigved**, the Composer has highlighted the fact that among the several Rigvedic Gods, the **Five Tribes** trust God **Mitra** alone.

The most striking observation here is that God **Mitra** who belongs to the **Seven Adityas** that were conceived by the **pre-Rigvedic Rishis** a long ago, and are generally considered by many Vedic Experts as the **Vedic Gods of the earliest batch**.

Since the **Five Tribes of Rigved** considered **Mitra** as their favourite God, then it can be said that once upon time their ancestors too believed in the **Early Vedic philosophy**, at the time when the **Early Vedic People** (the **Ruling class** and **pre-Rigvedic Rishis**) who resided on the bank of river **Saraswati** and treated **Seven Adityas** with the highest respect.

Logically speaking, based on the above information, similar to the **Rigvedic Priests**, the **Five Tribes of Rigved** would also come under the class of the “**Aryas of Rigved**”. Therefore, the Rigvedic Priests frequently paid special attention to all of them.

Afore-mentioned reference is not the only one that gives clear idea about the beliefs of the **Five Tribes** in God **Mitra**. There is one more reference from **Mandala-6** that also manifests a unknown rival of the **Priests (Bharatas also)** has faith in God **Mitra**.

Un-named Enemy of the Priests who worships “God Mitra”

Rv-6.5.4: यो नः सनुत्यो अभिदासदग्ने यो अन्तरो मित्रमहो वनुष्यात् ।

तमजरेभिर्वृषभिस्तव सवैस्तपा तपिष्ठ तपसा तपस्वान् ॥

Rv-6.5.4: *yo nah sanutyo abhidāsadaghne yo antaro mitramaho vanuṣyāt / tamajarebhivṛṣabhistava svaistapā tapiṣṭha tapasā tapasvān ||*

Agni, whoever secretly attacks us, the neighbour, thou with Mitra's might! who harms us,
Burn him with thine own Steers for ever youthful, burning with burning heat, thou fiercest burner.

Above verse belongs to hymn devoted to God **Agni** wherein the Composer points out that there is an enemy who has strong belief in the greatness of God **Mitra**, hiding nearby and is likely to attack us. In the second line the Poet requests God **Agni** to burn and consume him in your flames with the maximum heat (here Vedic word **Vanuṣ** stands for **Foe/Attacker**).

Note: Many scholars do not take intense look at the term “*mitramaho vanuṣyāt*” that appears in the verse and hence they generally translate the phrase as “**Agni, the Great friend of the Rigvedic People has to destroy enemy**” or as “**the friendly Flame needs to neutralize our foe**”. Please remember that in Rigvedic hymns, God **Mitra** is never described as an aggressive God like **Indra**, but works alongside God **Varuna** as the protector of the **rta** /celestial laws. Meaning of the Vedic word “**Mitra**” is generally taken as **contract** or **treaty** or **agreement** or **friend**. In the verse **Rv-3.59.6** **Mitra** is specifically defined as the supporter of human race and hence the God is aptly called as the **Friend** of all.

When **mitramaho** term of the verse **Rv-6.5.4** is linked to the undefined **foe/ vanuṣyāt** of the Priests, then it can be said that the unknown enemy is the diehard fan of God **Mitra**. Based on the information given in the verse **Rv-3.59.8**; the un-named enemy has to be one among the **Five Tribes of Rigved** (most likely **Purus** who lived in upstream region).

D. Identification of the Five Tribes of Rigved:

As mentioned earlier, among the various ancient Warrior Tribes mentioned in the **Five Early Mandalas**, apart from the members from the **Bharata Family** (see **Table-1**) , the Rigvedic Poets had warm feelings for the People belonging to the **Five Tribes**. Unfortunately, no single verse from the **Five Early Mandalas** provides names of **All Five Races** in whom the different Family Composers have expressed special interest. As discussed earlier, **Rv-6.46, 7** is the verse that directly connects the **Five Tribes** with **Nahusa** and the **verse-8** of same hymn also gives names of the three tribes **Trishki, Druhyu, and Puru** who have been projected as the strong rivals of **Bharatas**.

Surprisingly, **Rv-1.108,8** is the verse from the **Mandala-1** (which happens to be the second to Last Mandala in the sequence of the composition of the Ten Mandalas) that provides the names of all **Five Tribes** at one place and the same has been agreed by many Vedic scholars. Pertaining line of the verse from **Griffith Translation** is given below.

Rv-1.108,8: If with, the **Yadus, Turvasas**, ye sojourn, with **Druhyus, Anus, Purus**, and Indra- Agni!

Once the names of **Five Tribes of Rigved** are known, then it becomes easy to focus our attention to trace their presence in the **Five Early Mandalas of Rigved**. **Table-2** gives Mandala-wise frequency of the appearance of the names of the **Five Tribes**.

Table-2

Mandala Number	Anu	Druhyu	Puru	Turvasa	Yadu
2	-	-	-	-	-
3	-	-	-	-	-
4			4	1	1
6	1	1	2	3	2
7	2	3	5	2	1

General Observations on the Table-2

1. In **Mandala-2** and **3**, no name of the **Five Tribes** is found. But the existence of the generic terms related to the “**Five Tribes**” makes it crystal clear that the Composers of these Mandalas were aware of their presence in the adjoining areas.

2. In **Mandala-4** the prominent presence of the **Puru** Tribe manifests that out of the five it is the first tribe with whom the Priests could establish personal contact (see **Trasadasyu**'s case). **Turvasa** and **Yadu** are noticed together in the verse **Rv-4.30,17**.

3. In **Mandala-6** and **7**, the names of **All Five Tribes** do figure, but all are not found in a single hymn. Maximum four names are placed in one hymn **Rv-7.18** that brings out the story of the “**War of the Ten Kings**” and they are **Anu** (twice), **Druhyu** (thrice), **Puru** (once), and **Turvasa** (once).

Here the fundamental question is “**why does none of the names of the Five Tribes appear in Mandala-2 and 3?**

The most probable answer is during the composition of **Mandala-2**, and **3**; the members of the Priestly Community lived away from the **settlements of the Five Tribes** and hence had no direct contact with them. In **Mandala-2** there are active references of river **Saraswati** indicating that the Priests would have been residing in the downstream region (river **Hakra**) of the said river. In **Mandala-3** along with river **Saraswati**, river **Apaya** and **Drsadvati** do appear in the same verse (**Rv-3.23,4**). It manifests that the Priests must have moved to the region presently called as Haryana state (in **Rigved**, it is known as **Ilaspade**) very close to the lands of some of the **Five Tribes** but were yet to develop contact with any one of them. Based on this information we can say that the **Rigvedic Priests** travelled from southern part of river **Saraswati** to northern region along with the People of **Bharata** clan.

Some Special Notes on the Five Tribes of Rigved from the Late Mandalas

- The Composer of the verse **Rv-8.10,5** has mentioned four names together and they are; **Anu**, **Druhyu**, **Turvasa**, and **Yadu**. Based on the presence of references of river **Sindhu** in the early hymns of **Mandala-8**, it can be stated that at that time, all of them were present on the west side of river **Sindhu** along with the Priests.

- In the verse **Rv-8.4,1** **Anu** and **Turvasa** are described as the **Brave Champions**. The Poet would have arrived at the said conclusion only after witnessing or personally knowing the strength and valour of both of them. This also proves that after the “**War of Ten Kings**” both tribes developed close contacts with the Rigvedic Priests.

- After **Mandala-1**, there is no active reference of **Anu** and **Druhyu**, but both names casually appear in the verse **Rv-1.108,8** along with other three names of the tribes. This is most likely done to project all of them as a **Group of the Similar People**. In all probabilities either during or after completion of **Mandala-8** composition both **Anu** and **Druhyu** tribes would have moved out of the **Rigvedic Territory**.
- **Turvasa** and **Yadu** have been mentioned together in about eighteen verses of the **eight** out of **Ten Mandalas of Rigved** (excluding first two Mandalas i.e. Mandala-2 and 3). Probably before the “**War of Ten Kings**”, both tribes were living in separate but adjacent lands and since beginning were very close to each other. Since they are seen together even in **Mandala-10** (the **last Mandala of Rigved**), then it can be said that in addition to **Puru** Tribe since inception of **Rigved**, they too were living in the region located to the east of river **Sindhu**, and till the end of **Rigved** both **Turvasa** and **Yadu** were also in touch with the Members of the Priestly Community.

E. Significance of the References of the Five Tribes belonging to Mandala-7 and 5:

As discussed elsewhere, earlier to their defeat in the “**War of Ten Kings**” the **Five Tribes of Rigved** did not believe in God **Indra** and **Yajna** rite as well. In this section we shall be discussing about some special references found in **Mandala-7** and **5** wherein the Poets from two different families have presented the **Five Tribes** or the **Tribes of Nahusha** as the totally changed persons. Why and how this change occurred has been explained in the following paragraphs.

As mentioned earlier, in the verses **Rv-6.46,7** and **Rv-6.46,8** the Composer of the **Mandala-6** has portrayed the **Five Tribes of Nahusa** as the Muscular, Strong, Brave and the Famous People who live in **Five separate Countries** and are the **adversaries** of the **Priests** and hence the **Bharatas**.

In continuation with the perception of the **Mandala-6 Poet**, the Singer of **Mandala-7** has narrated the story of conduction of **Special Yajna** in the verse **Rv-7.6,5** in presence of the **Tribes of Nahusha** but probably **after the victory** of **Bharata king Sudasa** in the “**War of Ten Kings**”

Pertaining References from Mandala-7

Rv-7.6,5: *yo dehyo anamayad vadhasnairyo aryapatnīrusam saścakāra |
sa nirudhyā nahusoh yajvo aghnirviśaścakre balihṛtmah msahobhīh m//*

Him who break down the walls with deadly weapons, and gave the Mornings to a noble Husband, Young Agni, who with conquering strength **subduing the tribes of Nahusa** made them bring their tribute.

Above verse indicates that the **Tribes of Nahusa** collectively attended special **Yajna** and paid the tributes to the Priests as well. This must have happened under compulsion that too only after their defeat in the **War of Ten kings** at the hands of the **Bharatas**.

Although above verse belongs to the early hymn of **Mandala-7** and the Poets (**Vashisthas**) of this Mandala have reported the tale of “**War of Ten Kings**” in the subsequent hymns numbered as **-18; 33; and 83**, still based on the content (collective presence) it can be said that the said verse would have been composed after the war only.

Note: Before framing any opinion about the content of any hymn or the verses present in the same hymn, there is an inescapable need to take into account contents of the related hymns of that Mandala or at least all the verses of the relevant hymn(s) so that the reader can prepare comprehensive picture in his/her mind to get better understanding of what the Composer wants to convey through the said verse/hymn. This would definitely minimise the confusion as well as person to person variation in the interpretation of the texts.

Verses depicting newly developed friendship between the Five Tribes and the Priests

In the late hymns of **Mandala-7**, the Composers have favourably talked about the **Five Tribes** and appealed to some **Rigvedic Deities** to help the **Five Races** as they have been living in the adverse conditions after the war.

There are three separate verses in the late hymns addressed to **Asvins** wherein terms related to the **Five Tribes** are present. In the verse **Rv-7.69,2** the Poet appeals to the pair of Gods that their area of influence/work has now got expanded covering all **Five lands/Pancha Bhuma of the people**.

In two similarly composed verses **Rv-7.72,5** and **Rv-7.73,5** the Composer requests **Asvins/Nasatyas** to bring wealth from all direction to **pānca-janyena/Fivefold people**.

Additionally, two verses of the hymns dedicated to Goddess **Usha/Dawn** do exhibit similar trend as described in above paragraphs.

In the verse **Rv-7.75,4**, the Singer narrates that **Goddess Dawn** now visits the lands of all **Five Settled People/panca-ksishīh**.

In another verse **Rv-7.79,1** the Poet claims that in the countries of the **Five Settled People/panca-kṣiṣthi** Goddess **Dawn** creates pathway for god **Sun** to travel in those places.

As a matter of fact, this type of description is not found in any of the hymn of **Other Four Early Mandalas (Mandala-2, 3, 4, and 6)** as most of the references located in them relating to the **Five Tribes** are either hostile or casual in nature.

Hence it can be categorically stated that the **Five Tribes of Rigved** became friendly with the **Rigvedic Priests** only after their defeat in the “**War of the Ten Kings**”. In other words, the loss of war actually brought the **Five People** closer to the **Priestly Community**.

This information also confirms that in the **sequence** or the **list of the Five Early Mandalas**, the **Mandala-7** becomes the **last one**.

Relevant References from Mandala-5

As accepted by many scholars, **Mandala-5** is the first out of the **Five Late Mandalas of Rigved** that actually takes the **Story of Rigved** from **Mandala-7** to the next phase. In true sense, **Mandala-5** overlaps between the two classes of Rigvedic Mandalas; that is, the **Early** and the **Late Mandalas**. Based on some references of **Bharatas** and river **Saraswati**, it can be said that a part of **Mandala-5** was composed in the eastern region of Rigvedic Territory. But presence of river **Sindhu** and **her western tributaries** in some of the late hymns make us conclude that its second part was surely composed on the west side of river **Sindhu**.

As mentioned earlier, information traced in some verses of **Mandala-7** makes it apparent that after the war, the “**Five Tribes of Rigved**” had gone closer to the **Priestly Community**. Following references from **Mandala-5** would explain that **these tribes** have started attending **Yajna** ritual performed by the **Rigvedic Priests** which is a new thing (with the exception of **Rv-7.6,5**; a **collective reference** of all tribes being present at the time of **Yajna/Sacrificial** rite is conspicuously absent in the **Four Early Mandalas of Rigved**).

Through the verse **Rv-5.12,6** the Composer sends invitations to the **descendents of Nahusa / नहुषस्य शेषः** who had gone in different directions to be present at the time of **Yajna** ritual and to pay homage to God **Agni** who is the guardian of *rta*/celestial laws [1].

Rv-5.12,6: *yas te aghne namasā yajñam īt̄ta ṛtam sa pāty aruṣasya vr̄ṣṇah /
tasya kṣayah pṛthūr ā sādhur etu prasarsrāṇasya nahuṣasya śeṣah //*

He who pays sacrifice to thee with homage, O Agni, keeps the Red Steer's Law eternal;
Wide is his dwelling. May the **noble offspring of Nahusa** who wandered forth come hither.

In the verse **Rv-5.32,11** taken from the hymn dedicated to **Indra**, the Poet makes it clear that God **Indra** is the lone lord of the lands where famous **Five Races** reside.

Rv-5.32,11: *ekam nu tvā satpatim pāñcajanyam jātam śr̄nomi yaśasam janeṣu /
tam me jaghr̄bhra āśaso naviṣṭham doṣā vastor havamānāsa indram //*

I hear that thou wast born **sole Lord of heroes of the Five Races**, famed among the people.
As such my wishes have most lately grasped him, invoking Indra both at eve and morning

Rv-5.35,2 is the verse from the hymn devoted to **Indra** wherein the Singer requests the God even though out of the **Five Settlements** three or four types of the men practically present at the time of **Yajna** ceremony, still the God needs help to all of them. It means to say that the Singer expects **Indra** to bless all the men/tribes belonging to the class of **Five Tribes** despite the fact that not all of them simultaneously participate in **Yajna** rite.

Rv-5.35,2: *yad indra te catasro yac chūra santi tisrah /
yad vā pañca kṣitīnām avas tat su na ā bhara //*

Indra, whatever aids be thine, **four** be they, or, O Hero, **three**,
Or those of the **Five Tribes** of men, bring quickly all that help to us.

In short, the Poets of **Mandala-5** see the **Five Tribes** as the **descendents of Nahusa**, and through the composed **Songs of Praise** they inform us that the **Five Tribes** have accepted God **Indra** as their **Supreme God** and started attending **Yajna** ritual. But the Poets request **Indra** not to mind even if all of them are not present at the same time for **Yajna**.

III. Understanding the story of **Trasadasyu**:

As per the information available in **Rigved**, **Trasadasyu** seems to be one of the famous tribe leaders of Rigvedic period whose name is found in many Mandalas. Mandala-wise data collected on the said term from the Ten Mandalas is as under.

Trasadasyu: 1(1), 4(3), 5(2), 7(1), 8(7), 10(2)

From the above data, **Trasadasyu** appears to be an important character for some **Rigvedic Poets**. Therefore, it is necessary to know more about him from different verses of the documents to understand **what made the Rigvedic Poets of different generations to include his name in sixteen verses of the texts**.

Who is **Trasadasyu**?

Three verses belonging to both classes of the **Rigvedic Mandalas** explicitly explain us that **Trasadasyu** is the son of **Purukutsa** and these verses are **Rv-7.19,3 Rv-5.33,8, and Rv-8.19,36**.

Additionally, **Purukutsa** and **Trasadasyu** terms appear together in the verse **Rv-4.42,9** of **Mandala-4** that also conveys **Father-Son** relationship of these two characters [1].

Rv-4.42,9: The spouse of **Purukutsa** gave oblations to you, O Indra-Varuna, with homage.

Then unto her ye gave King **Trasadasyu**, the demi-god, the slayer of the foeman.

Please remember that in the **Mandala-7** hymn **Rv-7.18**; Poet **Vashistha** has narrated the story of the “**War of Ten Kings**” in detail in which he has highlighted defeat of the combined army of **Ten Kings** on the bank of river **Parusni** that included the “**Five Tribes of Rigved**” as well. Since the term **Trasadasyu** appears in the next hymn of that **Mandala**, which means that he would have been present at the time of war and the **presence of his name** in the verse **Rv-7.19,3** (see the verse given below) along with **Sudasa** makes him the contemporary of king **Sudasa** the tribe leader of **Bharatas** at the time of War.

Rv-7.19,3: *tvam dhr̥ṣno dhr̥ṣatā vītahavyaṁ prāvo viśvābhītibhiḥ sudāsam /*

pra paurukutsim̄ trasadasyumāvah̄ kṣetrasatā vṛtrahatyeṣu pūrum //

Presence of **Trasadasyu**’s name as the **son of Purukutsa** in **Mandala-7, 5 and 8** reflects that he was known to the Poets of these Mandalas.

Then the next question arises, **did Purukutsa and his son belong to Puru Tribe?**

The term **Purukutsa** is found in **eight** verses of **six different Mandalas (Mandala-1, 4, 5, 6, 7, 8)**. As discussed in above paragraphs in four out of the eight verses he has been identified as the **Father of Trasadasyu**. His three separate references are found in **Mandala-1**. Among the **Five Early Mandalas of Rigved** his name figures in three different hymns/verses of **Mandala-4, 6 and 7** (Poets **Vamadeva Gotama** and **Bharadwaja** of **Mandala 4** and **6** are from the **Angirasa** clan).

Now we shall take a close look at some verses that reflect **Puru** term along with either **Purukutsa** and/or **Trasadasyu (Griffith Translation)** [1].

Rv-1.63,7: Warring for **Purukutsa** thou, O Indra, Thunder-armed I breakest down the seven castles;
Easily, for **Sudas**, like grass didst rend them, and out of need, King, broughtest gain to **Puru**.

Rv-4.38,1: From you two came the gifts in days afore time which **Trasadasyu** granted to the **Purus**.
Ye gave the winner of our fields and plough-lands, and the strong smiter who subdued the Dasyus.

Rv-6.20,10: May we, O Indra, gain by thy new favour: so **Purus** laud thee, with their sacrifices,
That thou hast wrecked seven autumn forts, their shelter, slain Dasa tribes and aided **Purukutsa**.

Rv-7.19,3: O bold One, thou with all thine aids hast boldly helpen **Sudas** whose offerings were
accepted,
Puru in winning land and slaying foemen, and **Trasadasyu** son of **Purukutsa**.

Here the fundamental question is “why did the Poets of four different Mandalas include **Puru** term in the composed verses in company with **Purukutsa** or **Trasadasyu**?

As mentioned elsewhere, since inception of **Rigved**, the generations of **Rigvedic Poets** have purposely grouped **Anu, Druhyu, Puru, Turvasa** and **Yadu** together and generically referred to them as the **Five Tribes** or the **Tribes of Nahusa**. But in above mentioned verses **Purukutsa** and **Trasadasyu** have been specifically coupled with **Puru** only and no name of any other tribe figures in them. In all probabilities, the Composers of these four verses have clearly attested the fact that **Purukutsa** and **Trasadasyu**; the father-son duo as the **Purus** among the **Five Tribes of Rigved**.

Above explanation gives rise another question, “why did the Poets of **Mandala-4** and **6** in the related verses describe **Trasadasyu** and **Purukutsa** respectively as the devotees of **Indra** and the performer of **Yajna**?”

To get proper answer to afore-stated question, it is necessary to look into the story of **Trasadasyu** and his father **Purukutsa** in totality that has been narrated in some verses of **Mandala-4, 6, 1 and 10**.

On the basis of the structure, vocabulary and contents of some verses or hymns, Vedic Experts claim that some verses and/ or hymns of **Rigved** were composed by new Poets lately and included in both classes; the **Early** and the **Late Mandalas** of **Rigved** subsequently. It is generally agreed by **Vedic Scholars** that some of the references found in some hymns of **Mandala-4** would have been added to the original texts lately (either some verses in the hymn or complete hymn itself) by the Poets belonging to family of **Angirasa** or **Vamadeva Gotama** who is the main composer of the **Mandala-4**. These lately added references are also noticed in the hymns **Rv-4.38** and **Rv-4.42** wherein we find the term **Trasadasyu**.

In **Rv-4.38,1** the Singer designates **Trasadasyu** as the leader of the **Puru** tribe who possesses **Dadhikra**/ a special but imaginary steed/courser gifted by **Varuna, Mitra** that brings victory for **Purus** in the battles and king **Trasadasyu** also kills **Dasyus**, the enemies of the **Priests** who regularly trouble them while performing **Yajna**, hence gets the title as “**Ardha Deva**”. In fact, here the Poet has equated this act of **Trasadasyu** with God **Indra**.

In the verses **Rv-4.42,8** and **9** the Poet tells us the legendary story of birth of **Trasadasyu**. As per the contents of these two verses, when **Dourgaha**’s son (**Purukutsa**) was captive (of Bharata king), then his wife performed **Yajna** under the guidance of seven Priests to invoke **Indra** and **Varuna**, subsequently **Trasadasyu** was born to her.

Please recollect our earlier discussion explaining **Puru** king **Trasadasyu** was in action during the period of composition of **Mandala-7** and **5**. Additionally, the Poets of **Mandala-8** have mentioned his name in seven times in six hymns of that Mandala. Therefore, **Mandala-4** references of **Puru** king **Trasadasyu** are definitely out of context or ambiguous as the circumstantial evidence indicates that he was not born at the time of composition of **Mandala-4**. It is most likely that his grandfather **Dourgaha** was contemporary of **Bharata** king **Srnjaya** (during **Mandala-4**, **Srnjaya** was **Bharata** King).

Above conclusion can be confirmed from **Mandala-10** verse given below wherein alongside **Trasadasyu**, we find names of the **five Poets** belonging to different Families [1].

Rv-10.150,5: **Atri** and **Bharadvaja** and **Gavisthira**, **Kanva** and **Trasadasyu**, in our fight he helped.

On Agni calls **Vasistha**, even the household priest, the household priest to win his grace.

Please note that none of the Poets of the **First Three Rigvedic Mandalas** (Mandala-2: **Grtsamada**; Mandala-3: **Visvamitra**; Mandala-4: **Vamadeva**) does figure in the above verse. Also Poet **Gavisthira** is seen in **Mandala-5** only. Hence it can be said that **Puru** king **Trasadasyu** was present at the time of **Mandala-7** and **5**. Appearance of Poet **Kanva**'s name as the **Priest/Hotar** in **Mandala-5** verse **Rv-5.41,4** manifests that he was very much present at the time of composition of **Mandala-5** and performed **Yajna** for **Trasadasyu**.

Now moving towards **Mandala-6**, there is only one reference of **Purukutsa** and the content of verse **Rv-6.20,10** depicts **Purukutsa** performs **Yajna** and in the hymn **Rv-6.20** addressed to God **Indra** the Poet tells us that **Puru King** is lauding **the God** to gain some favour from **him** such as shelter and expects to slay **Dasa**.

Rv-6.20,10: May we, O **Indra**, gain by thy new favour: so **Purus** laud thee, with their sacrifices,
That thou hast wrecked seven autumn forts, their shelter, slain **Dasa** tribes and aided **Purukutsa**.

Since above verse presents **active reference** of **Purukutsa**, then it can be said that the **Puru King** must be the contemporary of **Bharata** king **Divodasa**.

In the verse **Rv-1.63,7** the Composer has brought **Purukutsa** and **Sudasa** together.

Rv-1.63,7: Warring for **Purukutsa** thou, O Indra, Thunder-armed I breakest down the seven castles;
Easily, for **Sudas**, like grass didst rend them, and out of need, King, broughtest gain to **Puru**.

And the Poet of verse **Rv-1.174,2** describes **Purukutsa** as the young person.

Rv-1.174,2: Indra, thou humbledst tribes that spake with insult by breaking down seven autumn forts,
their refuge.

Thou stirredst, Blameless! billowy floods, and gavest his foe a prey to **youthful Purukutsa**.

Now going back to verse **Rv-7,19,3** in which Poet **Vashishta** has brought both **Trasadasyu (Puru)** and **Sudasa (Bharata)** on the same time-frame.

Rv-7.19,3: O bold One, thou with all thine aids hast boldly helpen **Sudas** whose offerings were accepted,

Puru in winning land and slaying foemen, and **Trasadasyu** son of **Purukutsa**.

When above references are studied together then we can arrive at a decision that **Puru** king **Purukutsa** was present at the time **Bharata** king **Divodasa (Mandala-6 leader)** as well as when the latter's son **Sudasa** led the **Bharata** Tribe (**Mandala-7**) but before the **War of Ten Kings**. This is based on presence of one hymn dedicated to river **Saraswati** in **Mandala-6** and the verse **Rv-7.96,2** highlighting **Purus** lived on the **Grassy** bank of river **Saraswati**.

Probably king **Divodasa** would have defeated **Purukutsa** in a local battle earlier and captured the latter. Then the Priests would have compelled him and his wife to perform **Yajna**. **Trasadasyu** would have born after the conduction of many **Yajnas** during the period of **Mandala-6** (for more information please refer to verse **Rv-4,42,9**). Please recall earlier discussion; as mentioned in the verse **Rv-7.83,7**; the **Ten kings** who fought against the **Bharatas** did not perform **Yajna** prior to war. Hence only possibility is, **Divodasa** might have overpowered **Purukutsa** in a battle and then Priests forced the latter to conduct several **Yajnas** in the names of **Indra** and **Varuna**. But the story of birth of **Trasadasyu** finds its place in **Mandala-4**. This may be due to common source of origin of the Poet **Vamadeva** of **Mandala-4** and Poet **Bharadwaja** of **Mandala-6** as both belong to **Angirasa** clan. The Hymn **Rv-4.38** that talks about **Trasadasyu**'s work of killing **Dasyus** and the hymn **Rv-4.42** narrates the story of his birth in the family of **Purukutsa** might have been composed and added to the texts very late, most likely after **Mandala-7** when **Trasadasyu** accepted **Indra** as the **Supreme God** and joined the Priests in **Yajna** celebration.

Puru king **Trasadasyu** would have been one of the **Ten Kings** that were defeated by king **Sudasa** (leader of the **Bharata** tribe in **Mandala-7**) with the help of **Trutsu**. Presence of **Trasadasyu**'s name in **Mandala-5** and **8** hymns does manifest that he enjoyed a very long life-span. His acts of subduing the enemies like the **Dasyus** and the **Dasas** who used to attack and disturb **Yajna** rite as well as his generosity in giving gifts to the Rigvedic Priests in **Yajnas** made the Poet in the verse **Rv-4.42,9** to call him as **Ardha Deva** or **Demi God** (**Trasadasyu**'s actions are described in details in the verses **Rv-1.112,14** and **Rv-4.38,1**).

It is strange but fact that the references of **Dana-Stuti Yajnas** performed in the name of **Trasadasyu** are found in the hymns of **Mandala-5**, and **8**, but the stories of his birth and his special title as **Ardha-Deva/ Demi-God** are present in the **Mandala-4** hymn **Rv-4.42**.

Gist of the Information Collected on the “Five Tribes”

- **Anu, Druhyu, Puru, Turvasa, and Yadu** are the distinct names of the **Five Tribes of Rigved**.
- First generation of the **Five Tribes** was born in one royal family and brought up on the bank of river **Saraswati** when king **Nahusa** was the leader of the **Aryas**. Hence in **Rigved** they are also termed as **Nahusha’s Tribes** or the **Tribes of Nahusa**.
- After the death of **Nahusa**, his kingdom was divided into **five separate countries** and the First Generation Persons of the **Five Tribes** became the rulers of the **Five Lands**.
- Similar to their ancestor **Nahusa**, in the earlier period the **Five Races** did not believe in **Indra** and **Yajna** but had faith in God **Mitra**, one of the **Adityas**.
- Absence of any name from the **Five People** in **Mandala-2** and **3** manifests that at that time; the Priestly Community did not have personal contact with any of them.
- During the period of composition of the **Four Early Mandalas**, the relations between **Priestly Community** and the **leaders of the Five Tribes** were not at all friendly.
- **Purukutsa** and **Trasadasyu** belonged to **Puru** Tribe of **Rigved** and since beginning **Puru** tribe was residing in the up-stream part of river **Saraswati (Ghaggar River)**.
- The leaders of the **Five Tribes** formed an alliance with other tribes, fought the war against king **Sudasa** of **Bharata** clan that is known as the **“War of Ten Kings”**.
- After their defeat in the **“War of Ten Kings”**, the **Five Races** went closer to the Priests, accepted **Indra** as the Supreme God, and started attending **Yajnas**.
- **Anu** and **Druhyu** tribes left the Rigvedic Territory either during or at the end composition of the **Mandala-8**.
- Information available in the **Last Two Mandalas** of Rigved (**Mandala-1** and **10**) indicates that the leaders of **Puru, Turvasa** and **Yadu** tribes were in contact with the Rigvedic Priests till the composition of **Mandala-10**.
- Since start to end of **Rigved**, the Generations of Poets have always viewed the **Five Tribes** as the People belonging to a special class and kept a close watch on them.

IV. Religious Dislikes of the Rigvedic Priests

In the above paragraphs we have discussed about the **beliefs** and **disbeliefs** of the **Five Tribes**. Now there is a need to know more about the Religious Dislikes of the Rigvedic Priests.

In **Rigved** there are two separate references that talk about the strong reservation of the Priests had about the worshippers of **Shishna-Deva** or the **Phallus God**.

Rv-7.21,5: *na yātava indra jūjuvurno na vandanā śaviṣṭha vedyābhiḥ |
sa śardhadaryo viṣuṇasya jantormā śiśnadevā api ghurtam nah //*

Rv-10.99,3: *sa vājam yātāpaduṣpadā yan svarṣātā pari ṣadatsaniṣyan /
anarvā yacchatadurasya vedo ghnañchiśnadevānabhi varpasā bhūt ||*

Both references are from the hymns dedicated to **Indra** wherein the two Poets of different era request **Indra** to subdue the people who worship **शिश्नदेवा** /**Shishna-Deva**. Contents of both verses manifest aggressive nature of the Poets towards **Shishna-Deva**.

As the hymn **Rv-7.21** was composed after the victory of **Bharatas** in the “**War of Ten Kings**”, it can be said that the **Rigvedic Priests** came in direct contact with the **Phallus Worshippers** who also lived in the east of river **Sindhu** but after the war only. It also manifests that there were people belonging to other tribes who too resided in the **Eastern Part of Rigvedic Territory** but had beliefs and practices different from the **Rigvedic Priests**. Please note that the Composers of other **Four Early Mandalas** (**Mandala-2 ,3,4, 6**) had not narrated any incidence of coming across the People who believed in **Phallus God**. This may be due to the fact that the Members of Priestly Community of that time did not venture into the areas of enemies of the **Bharatas**, but there is a reference in the hymn of **Mandala-7** addressed to **Saraswati** (**Rv-7.96,2**) indicating that the Poet definitely visited the **Puru's Country** (up-stream area of river **Saraswati**) after defeating “**Ten Kings**”.

The verse **Rv-10.99,3** belongs to the **Last Mandala of Rigved**, the time period when the Priests lived in the west as well as east of river **Sindhu**. In fact, at the time of composition of **Mandala-5** the **Rigvedic Priests** had moved to west of river **Sindhu** and at the time of

composition of **Mandala-8** and **9** their several generations resided on the west side of river **Sindhu**. But during the period of composition of **Mandala-1** and **10** they kept moving from west to east, then east to west side of river **Sindhu** before finally decided to settle in the **Doab** region of river **Ganga** and **Yamuna** of the far east region.

The fact is that since inception of **Rigved** the generations of the **Rigvedic Priests** firmly believed that the invisible God **Indra** is the most powerful god in the world, and hence during the period of the composition of **All Ten Mandalas of Rigved**, the members of the Priestly Community did not like anyone worshipping any other God in the physical form such as an Idol/ Image/figurine. It means to say that since pre-Rigvedic time till the completion of the Composition of **Mandala-10** (the **Last Mandala of Rigved**), the Priests did not believe in **Idol worship** of any God in any form as the contents of the verses **Rv-7.21,5** and **Rv-10.99,3** do indicate that they strongly opposed and verbally attacked those who worshipped “**शिश्नदेवा /Shishna-Deva**”.

Now coming to the point of **Harappan** or **Indus Valley Civilization**, since early 1920s, the Archaeologists who carried out excavations at several locations of the ancient civilization that was flourished in the North-west part of the Indian Sub-continent have unearthed idols/images of **Phallus God** at the places like **Kalibangan** (river **Saraswati/Ghaggar**), **Harappa** (river **Parushni/Ravi**) and **Mohenjo- Daro** (river **Sindhu**). But it is not clear whether these were the objects of worship for the Harappan People.

If we consider **Phallus images** found at the different locations of the **Harappan Civilization** as one of the common threads of religious faith of the people who lived in those places, then presuming that the **Rulers** of these distinct areas had similar beliefs and deliberately practiced Idol Worship, then only we can arrive at a point to say that **Rigvedic Priests** who did not believe in the **Idol worship** lived separately during the period of composition of the **Four Early Mandalas** (Mandala-**2, 3, 4, 6**) therefore, did not comment on the subject but went closer to the **People of Ruling class** of the **Harappan Civilization** (after the victory of king **Sudasa** in the “**War of Ten Kings**”) who clearly followed the idolatry.

Appendix “A” theorizes about two of the **Harappan Seals** and then compares the depictions with the description found in the hymns **Rv-10.72** and **Rv-10.97**.

V. Legendary and Rigvedic References of “Nahusha, Yayati, and the Five Tribes”:

Please recall earlier discussion wherein the Poet **Bharadwaja** in the verse **Rv-6.46,7** has intentionally linked the **Five Tribes** with king **Nahusa** despite the fact that the latter lived during **pre-Rigvedic** era. This revelation opens a new subject for study as they are the names of the **human beings** and not the **Deities of Imaginations** of the Sage Poets. In this section we are going to discuss about the information collected from the **Legends/Epics** and **Rigved** about these real characters. It should be borne in mind that **Rigved** was composed much earlier to the Legends and Epics of India.

a. Nahusha, Yayati and the Five Tribes as described in some Legends and Epic:

Nahusha/ नहुष

The stories related to **Nahusha** with some variations are found in **Padma Purana** and the great epic **Mahabharata**. A brief of one version of the story is as given below.

Indra the king of the Gods upon killing of friend **Vritra** felt guilty as he believed that he has made a crude mistake in smiting a **Brahmin** (?) and then without consulting anyone decided to relinquish his throne, went in exile to live in some unknown place.

As the post of **King of the Gods** cannot remain vacant for a long duration, then Gods started looking for a suitable candidate who would be capable to occupy the seat vacated by **Indra**. Then through God **Vayu** they came to know about King **Nahusha**’s fame as the son of **Ayu**, he had established himself as the most powerful and perfect ruler on the Earth who had already performed hundred **Ashvamedha** Yajnas. Hence all the Gods and Rishis decided to invite king **Nahusha** to occupy **Indra**’s throne till the latter returns to Heaven.

After repeated request and obtaining assurance from the Gods for freedom to act as per his will, and then king **Nahusha** decided to move to **Heaven** from the **Earth**.

In a very short time **Nahusha** proved himself as the able leader of the Gods. But slowly he became headstrong as he started abusing some of the Gods. Once he learned about **Sachi**, the wife of **Indra**, and as the king of the Gods or as the perfect replacement of **Indra**

now he wanted to marry her to make her his queen. His wish to marry **Sachi** sent shockwaves in Heaven as she had married to **Indra** who disappeared from Heaven sometime back.

One version of the story is when king **Nahusha** wanted to meet **Sachi**, but then she sent a message to **king** that he should come to her palace in a palanquin carried by the seven Sages. When Sages carrying **Nahusha** in a palanquin were moving slowly, the restless king shouted at Sage **Agastya** as “**Sarpa, Sarpa**” means move quickly. When the things did not change to his liking, in anger **Nahusha** kicked **Agastya** on the latter’s head.

After experiencing physical attack from **Nahusha**, angry **Agastya** cursed the king that he would immediately become a **sarpa**/serpent and fall on the Earth. In no time **Nahusha** changed to a serpent/snake and from heaven quickly came down to Earth.

Morale of the story is as the “temporary position of the **King of the Gods**” had gone to the head of **Nahusha**, made him arrogant and in turn led to loss of wisdom. His fall from the grace is due to his **changed behaviour** that caused due to his strong belief of acquiring “**Absolute Power**” in absence of the regular king of the Gods, **Indra**. He did not believe that it was a **stop gap arrangement**, and one day he would have to vacate the throne once **Indra** comes back to Heaven. As per this story, **Indra** is the supreme king and not **Nahusha**.

Yayati/ ययाति and his Five Sons

As per the legends, **Yayati** was the son of king **Nahusha** and **Ashokasudari**, who was the daughter of **Shiva** and **Parvati**. After the death of his father **Yayati** became the king. **Yayati** married twice, his first wife’s name was **Devayani**, who was the daughter of **Shukracharya**, the **Guru** of the **Asuras**/Demons. Then he fell in love with a maid **Sharmistha** who happened to be the daughter of **Vrishaparva**, the king of **Asuras** and developed secret relationship with her.

From **Devayani**, **Yayati** had two sons and their names are **Yadu** and **Turvasa**. Whereas, **Sharmistha** gave birth to three sons whose names are **Druhyu**, **Anu** and **Puru**. After learning about **Yayati**’s affair from his daughter, **Shukracharya** cursed **Yayati** that he would become prematurely old as the latter had cheated his daughter. But upon request from **Devayani**, **Shukracharya** provided an escape route for the punishment when he said that **Yayati** can exchange his old age with one of his sons and regain his lost youth. As per the

story, out of Five Sons only **Puru** the youngest son of **Yayati** showed his willingness to exchange his young age with prematurely old father. Thus **Puru** became the most favorite son of **Yayati** to whom the latter handed over the kingdom before leaving for forest to live ascetic life/**Vanaprasthashrama**. In epic **Mahabharata**, the **Kauravas** and the **Pandavas** are treated as the descendants of king **Puru** (also **Kuru**).

Analyzing Behaviour of “Nahusha and Yayati” from the legendary stories

1. Legendary characters King **Nahusha** and God **Indra** do not go hand in hand. It means to say that in absence of **Indra** only, **Nahusa** could become the **king of the Gods**.
2. Due to his arrogant behaviour, king **Nahusha** had problems with the **Sages/Rishis** as he verbally and physically attacked them without thinking about their place in the Heaven. As per the story, his unwarranted pride finally led to his downfall.
3. King **Yayati** wanted to enjoy life to the fullest extent and hence did not mind in doing unethical things in life. His **unending lust for pleasure** led him to get cursed from his father-in law. Despite losing his youth due to curse, just to enjoy life as the king, he went to each of his sons and requested them to exchange his old age with their youth. Only **Puru**, the youngest of his five sons obliged and accepted his offer.
4. **Yayati** belonged to a famous clan (Aila clan), married to the daughter of Sage **Shukracharya** (Brahmin) Guru of the Demons and had illicit relationship with the daughter of the King of Asuras/Demons/Danavas. It means, king **Yayati** did not mind in developing close relationship with the enemies of the Gods to enjoy the life.

b. Nahusha, Yayati, and the Five Tribes as depicted in Rigved:

Rigved is the oldest literature composed in the Indian sub-continent and in some verses; the Composers of the ancient texts have talked about **Nahusha**, **Yayati** and the **Five Tribes** in brief. Having seen the references related to these characters in the Legends in brief, now here we shall discuss about how the Poets have treated them in some **Rigvedic verses**.

- Content of the Hymn **Rv-1.31** brings four historical characters that lived during **pre-Rigvedic** time i.e. **Ila**, **Pururavasa**, **Nahusa** and **Yayati** on the same page manifesting that all of them belong to same Royal Family.
- The verse **Rv-2.1,11** explains us that **Ila** had very long life (**hundred wintered Ila**).

- Verse **Rv-10.95,18** informs us that **Ila** is the mother of **Pururavasa**.
- Verse **Rv-10.63,1** conveys that **Nahusha** is the father of **Yayati** and the latter attended **Yajna** performed by the **pre-Rigvedic Rishis**.
- The verse **Rv-6.61,12** indicates that a long back the first generation of the **Five Tribes** were born and brought up on the bank of river **Saraswati**. It indirectly means originally they all belong to **one family** and as the **children of one noble family** spent their childhood together on the bank of river **Saraswati**.
- The Verse **Rv-6.46,7** intimates us that the **Five Tribes** who now lived separately but are related to **Nahusha** who was their **famous ancestor** and not the biological father.
- In some verses of the different Mandalas the Composers have deliberately identified the **Five People** as the **Nahushas's Tribe** or the **People of Nahusa**.
- **Rv-1.108,8** is the only verse from second to the last Mandala that provides all the names of the **Five Tribes** at one place as **Anu, Druhyu, Puru, Turvasa** and **Yadu**.
- Several Rigvedic Poets have paired the duo **Turvasa** and **Yadu** together.
- The verse **Rv-7.96,2** tells us that the **Purus** earlier resided on the bank of river **Saraswati**. Probably due to drying up of the river now they come to live by her side only when banks become **Grassy**, means during the rainy season only.
- The verse **Rv-7.83,7** indicates that the **Ten Kings** (that includes the **Five Tribes**) who fought and lost the war to king **Sudasa** of **Bharata clan** do not perform **Yajna**. It also manifests that they do not believe in **Indra** (also refer to verse **Rv-7.18,16**).

Correlating Legendary Stories with the Rigvedic References

It is to be noted here that most of the **legends** and **epics** were composed about eight to twelve centuries after the completion and compilation of **Rigved** and generally considered as the tales full of myths by many Vedic scholars. Therefore, many take the legendary stories with a pinch of salt. Still the present study provides vital information about the ancestors and the descendants of king **Nahusha**, and his attitude towards God **Indra** and the **Rishis**.

Upon comparison of **Rigved** and the **legendary stories**, we find presence of the names of the characters belonging to **One Royal Family** like **Nahusa, Yayati, Anu, Druhyu, Puru, Turvasa**, and **Yadu** in both types of literature. This striking similarity makes us to bring all the characters on a same platform first to understand their roles in the various stories discussed below so as to establish connection among the counterparts.

Rigvedic verse **Rv-4.24,9** specifies that during **pre-Rigvedic time** when God **Indra** was fashioned to kill **Vritra**, at that time, there were **no takers** for him and hence the **pre-Rigvedic Rishis** had to put **Indra** on sale. The Composer of the verse **Rv-4.24,10** says that he can give **Indra** just for **Ten milch cows**, but after killing **Vritra** the taker must return the God to him. In other words, **Indra** was created only to neutralize **Vritra** (real **drought**). It means to say that since birth, in Vedic society there was serious problem for **Indra** as a section of the society most likely the Ruling Class of that time did not accept freshly formed Warrior God as their Supreme Deity. This was probably due to newly born **Indra** was to replace the old time Prime God **Varuna** leading to reduction of importance of all **Seven Adityas**.

In all probabilities, king **Nahusha**, the descendent of **Ila** and **Pururavasa** would have questioned the ancient Seers about superseding of **Seven Adityas** by freshly entered God **Indra** as well as introduction of **Indra** as the **only true warrior god** in the Vedic World. The **Mandala-4** Poet in the verse **Rv-4.18,11** has indirectly talked about the same.

When the **pre-Rigvedic Rishis** tried to project new born **Indra** as the **king of all kings** living on the Earth, this thought would have hurt the ego of king **Nahusha** who was very powerful and famous king of his time. This thing can be understood from the **Last Mandala** verse **Rv-10.49,8** given below.

10.49,8: *aham saptahā nahuṣo nahuṣtarah prāśrāva yam śavasāturvaśam yadum /
aham nyanyam sahasā sahas karam navavrādhato navatim ca vakṣayam //*

Stronger am I than **Nahusa**, I who slew the seven: I glorified with might **Yadu** and **Turvasa**. I brought another low, with strength I bent his strength, I let the mighty nine-and-ninety wax in power.

Hymn **Rv-10.49** is dedicated to **Indra**, and the Poet has composed the hymn in such a way that as if God **Indra** is talking about **his** power and acts (*self-praise*). On behalf of God **Indra**, the Composer in the above verse says that the **God** is like **Nahusha (true warrior)** but now much stronger and powerful than the earlier **Nahusha**. That is why **Indra** could defeat **seven** (enemies) at a time, and also helped **Turvasa** and **Yadu** to become very powerful and famous persons (like their ancestor **Nahusha**). Please note that in the original **Sanskrit** verse, **Nahusha** word appears **twice** in first line.

Here the question arises, how could the Poet of the **Last Mandala of Rigved** take the name of an ancient character **Nahusa**, the king who lived and ruled a very long back?

Two separate references, one from the **last but one Mandala of Rigved** and another from history would make the things very clear for us [1].

Rv-1.139,9 : *dadhyañ ha me januṣam pūrvo aṅghirāḥ priyamedhaḥ kaṇvo atrir manur vidus te
me pūrve manur viduh / teṣāṁ deveṣv āyatir asmākam teṣu nābhayaḥ /
teṣāṁ padena māhy ā name ghirendrāghnī ā name ghirā ||*

- # Dadhyac of old, Anigiras, Priyamedha these, and Kanva, Atri, Manu knew my birth, yea, those of ancient days and Manu knew.
Their long line stretcheth to the Gods, our birth-connexions are with them.
To these, for their high station, 1 bow down with song, to Indra, Agni, bow with song.

Above verse is addressed to **Indra** and **Agni** wherein the Singer tells us that the Rishis like Dadhach, old Angirasa, Priyamedha, Kanva, Atri, and Manu know the birth of **Indra** and **Agni** (here **Agni** is taken as **Agni of Yajna**). In other words, the descendants of some ancient Rishis knew about the **history of Vedic Philosophy** that took shape in the past.

Another reference is the **oral transfer** of the **Rigvedic texts** from one generation to other without any change since several centuries till it was written down in the form of book.

It means to say that the Rigvedic Poets of new generations belonging to the well-known ancient families learned the history of the events occurred in the ancient time from their ancestors and then their descendants meticulously kept oral record of the happenings.

Now going back to our discussion, king **Nahusa** would have realised that as the Sages/Rishis wanted to pay maximum attention to **Indra**, means **Earlier Vedic Gods/Seven Adityas** as well as **his position** as the undisputed king of the world were under threat. **Nahusha** was not ready to accept marginalization of **Adityas** and his downgrading by the Rishis in his own kingdom. This aspect would have made him to reject **Indra** totally and then asked the Sages/Rishis to leave his kingdom (in legends, **Nahusha** has been portrayed as an arrogant person who orally and physically abuses the Sages in Heaven). That is why his descendants, the **Five Tribes of Rigved** did not believe in **Indra** and **Yajna** before the “**War of Ten Kings**”.

Now coming to the case of **Nahusa**'s son **Yayati**, as per the verse **Rv-10.63,1**; **Yayati** attends the **Yajna** ritual performed by the **pre-Rigvedic Rishis**. It means, he had no issue with the **Sages**. At that time, he would be living with them and not with his father **Nahusha**.

Please remember that as per the verses **Rv-8.89,5** and **6** God **Indra** was mentally conceived to kill **Vritras** (a long duration **drought**) and **Yajna** rite was formulated subsequently. It means to say that due to some unknown reason Prince **Yayati** too moved away from his father **Nahusha** and joined the **Rishis** in celebration of God **Indra**'s victory over the Demon **Vritra** at the time of **Yajna** ceremony (widely known pre-Rigvedic myth created by the old Rishis). Please note that **Yajna** and **Indra** are the **two lungs of Rigved**.

Now we shall consider the story of **Yayati** and **his Five Sons**. Legends and Mahabharata present that **Yayati** has five sons from two wives. Their names are **Yadu** and **Turvasa** (from **Devayani**) and **Anu, Druhyu, and Puru** (from **Sharmishtha**). As discussed earlier, although in **Rigved**, the **Five Tribes** are identified by the **same five names**, but the verse **Rv-6.46,7** links all of them to **Nahusha** and not to **Yayati**. At the same time, no verse in **Rigved** demonstrates **Nahusa** as the Father of the **Five People**. On the basis of legendary reference, and taking into account of existing similarity of the five names and their family background, **Yayati** could be the biological father of the **Five Tribes of Rigved**. Then only possibility is, some unethical act would have forced **Yayati** alone to go away from the kingdom of his father leaving behind responsibility of his **five sons** on the shoulder of king **Nahusha** who would have fulfilled his role as the **Guardian of the Five Tribes**. Therefore, Rigvedic Poets frequently identify them as the **People of Nahusha** or the **Tribes of Nahusa**.

Next point for our discussion is the mythical story found in the legends; “**Puru**, the youngest son of **Yayati** exchanges his youth with the old age of the latter to provide relief from the curse of **Shukracharya**”. Then going by the tense relationship or discord between king **Nahusha** and his son **Yayati**, it can be said that, **Yayati** who earlier spent several years with the **pre-Rigvedic Priests** (verse **Rv-10.63,1**) after hearing about death of his father went to the kingdom of **Nahusha** and found that the empire of his father was already divided into five different countries that were distributed to his five sons as per the will of his father. As **Yayati** wanted to occupy the seat of his father and wished to rule the kingdom in his style, one by one he met all five sons and told them to hand over the reins to him. But out of the five, only **Puru** the youngest son who lived on the bank of river **Saraswati** (from where king **Nahusha** also ruled his empire, see verse **Rv-7.95,2**) would have agreed to make old man **Yayati** as the new king of his country. In the legends and epic composed later on, the story of **Puru** handing over the charge of his country to his father **Yayati** has been presented in a different fashion as if “**Puru** exchanges his youth with the old age of his father **Yayati**”.

Connection between the Rigvedic king “Puru” and the Historical king “Kuru”

From the ancient history of **India** it is learned that about 1200 BCE to 900 BCE in the Northern part of India (present-day Haryana, Punjab, western Uttar Pradesh states of India), there was a famous kingdom named after the ancient king “**Kuru**”. It is generally believed that the **Kuru Dynasty** has its origin in the **Late Rigvedic Period** and the king **Kuru**, the founder of the Dynasty actually belongs to **Puru Tribe of Rigved**. In Indian legends the region that was ruled by the **Kurus** is also known as “**Aryavarta**”

It is said that sometime after the victory in the “**war of Ten Kings**”, king **Sudasa**, the leader of **Bharata** clan decided to live with the People of **Puru tribe** in their country. Apart from a few references of **Bharatas** found in the early part of **Mandala-5**, there is no **active reference** in any of the **Late Mandalas** hinting at the **descendents of Bharata king Sudasa** ruling any part of the **Rigvedic territory** (some old reference such as **Rv-1.63,7** is found in some **Late Mandala**). It means to say that the members of **Bharata** clan practically went missing during the period of composition of the **Last Four Mandalas**. In all probabilities, either king **Sudasa** had no male child or would have lost in the “**War of Ten Kings**”, hence he had no option but to hand over the reins of kingdom back to **Purus**. Hence despite victor in the war, no new king from **Bharata clan** figures in the **Late Mandalas of Rigved**.

However, as mentioned earlier, in **Mandala-5** and **8**, there are references of **active participation** of the members from the **Five Tribes of Rigved** in **Yajnas** of that time. In addition to **Puru** king **Trasadasyu**, a few names of his descendents do figure in the **Late Mandalas of Rigved** indicating their involvement in **Yajna** events conducted by the Rigvedic Priests. One such reference is from the **Last Mandala of Rigved** as given below.

Rv-10.33,4: kuruśravaṇamāvṛṇi rājānam trāsadasayavam /

maṇhiṣṭhaṇvāghatām ṛṣih //

I the priests' Rsi chose as prince most liberal **Kurusravana**,

The son of **Trasadasyu**'s son,

In the above verse, the Poet has introduced a new king **Kuru-sravana** who is said to be the descendent of **Puru** king **Trasadasyu**. Presence of “**Kuru**” word in the name of king and description about his relation with **Trasadasyu**, the ancient leader of **Puru** tribe (**Trasadasyu** was active during the period of composition of **Mandala-7, 5**) make us to state that **Kuru Dynasty** who ruled Northern part of India has its origin in **Puru Tribe of Rigved**.

Who is Bharati? Why has she been called as the Goddess?

Since inception of Rigvedic Composition (here **Mandala-2** is taken as the starting point for **Rigved**), **Bharati** is always referred to as the **Goddess** and her name also appears as one of the **Three Important Goddesses** in the various **Apris hymns**. It is most likely that similar to **Ribhus** (three brothers who mentally fashioned **Hari** for **Indra**, **Su-Ratha** for **Asvins**, created more **Asvas** for other **Deities**, also made available more quantity of **Soma** juice for **Yajna**, and introduced the concept of **Milch-Cow/Dhenu**) treated as the Gods; **Ila** (who liberally promoted **Pure Agni** worship in the olden days/**Grita-hasta**) is considered as the Goddess, and **Bharati** too is given the status of the **Goddess** for her contribution to **Yajna** worship. This is because, in some of the verses composed by different Rigvedic Poets, **she** has been specifically called as **Hotra Bharati**. It means to say that although the characters like **Ribhus**, **Ila** and **Bharati** hold the status of the **Divine Beings** in the minds of Poets, still they are the names of the **human beings** who lived during the **pre-Rigvedic** time.

Rv-2,1 is the earliest hymn of **Rigved** addressed to **Agni** wherein on behalf of God **Agni**, one by one, the Composer has introduced to the listener most of the **pre-Rigvedic Deities** known to him **with their specialities in a few words** (mostly in one to four words) . For example: in the verse **Rv-2.1,3** the Poet has called **Indra** as a **Bull/Vrishabha** to indicate **his** strength and aggressive qualities; designated **Visnu** as widely moving entity (due to **three strides**) and hence adorable character; and **Brahmanaspati** as the brain inciter (**Brahmaa**), motivator and wealth finder.

In the verse **Rv-2.1,11** the Poet has talked about four Goddesses namely **Aditi**, **Ila**, **Bharati** and **Saraswati** of **Rigved** with their special features. Here **Bharati** is specifically referred to as **होत्रा भारती वर्धसेगिरा** / **hotrā bhāratī vardhasegirā** |

Possible meanings of the words used by the Singer are given below [3].

Hotra- invocation at the time of **Yajna**/Sacrifice

Vardha- increasing

Gira-voice or speech that comes out of mouth

Based on the words used by the Poet to describe the quality of **Bharati**, it can be said that **Bharati** would have contributed in shaping the early part of ritual by way of suggesting collective but loudly singing the **Poems of Praise**. Hence continuous chanting of Mantras at the time of **Yajna** including chorus may be attributed to **Bharati**. This innovative idea would

have inspired the Priests to compose new songs, conduct rehearsals beforehand, and then sing them rhythmically and loudly at the time of **Yajna**/Sacrifice so as **to invite the Deities of their imagination** at the site of event.

Above thing also manifests that **Bharati** belonged to the **pre-Rigvedic Priestly Family** who was personally involved in the **Development of Early Phase of Yajna Ritual**. In recognition of **her** special contribution of introduction of a **systematic procedure** for **inviting the Deities to attend Yajna**, **she** has been designated as the **Goddess** by choice by the **pre-Rigvedic Rishis**.

In all probabilities, **the very idea of collective singing of the Praise Song or praying in one loud voice to request the Deities to arrive at Yajna site and then bless the gathering (Priests, Hosts and Guests) must have come from Bharati** and therefore, the **Priestly People treated her as the Goddess**.

Now take a look at the four verses taken from the hymn **Rv-1.22** that group **Bharati** with other Goddesses than her usual associates like **Ila** and **Saraswati** of the **Apris Hymns**.

Rv-1.22,9: *Aghne patnīrihā vaha devānāmuśatīrupa |
tvaṣṭāram somapītaye ||*

O Agni, hither bring to us the willing **Spouses of the Gods**,
And Tvastar, to the Soma draught.

Rv-1.22,10: *āgnā agna ihāvase hotrām yaviṣṭha bhāratām /
varūtrām dhiṣanām vaha ||*

Most youthful Agni, hither bring their Spouses, **Hotra Bharati**,
Varutri, Dhisana, for aid.

Rv-1.22,11: *abhī no devīravasā mahāḥ śarmanā nrpatnīḥ /
achinnapatrāḥ sacantām ||*

Spouses of Heroes, Goddesses, with whole wings may they come to us
With great protection and with aid.

Rv-1.22,12: *ihendrāñīmupa hvaye varuñāñīm svastaye /
agnāyīm somapītaye ||*

Indrani, Varunani, and Agnayi hither I invite,
For weal, to drink the Soma juice.

In the verses-**9** and **10** the Poet has requested God **Agni** to invite the **spouses of the Gods** for a special **Yajna** including **Bharati**. In fact, no Rigvedic verse provides name of Goddess **Bharati**'s husband. At the same time, in the **verse-10** the Composer has called her as "**Hotra Yavistha Bharati**".

Meanings of some selected words used in the **verse-10** are as under.

Yavistha- very young or youthful
Varutri- Goddess of guardian
Dhishana- Goddess of intellect

In the **verse-11**, the Singer has specifically invited **Nri-Patnih** or **Spouses of Heroes** with undamaged wings (means need to arrive in the flying state) to give protection and immediate help to the Priests (in legends, feminine Deities like **Laxmi** and **Saraswati** are described to use **Owl** and **Swan** respectively as their mounts/vehicles).

In the **verse-12** the Composer has taken the names of the wives of three important Rigvedic Gods and they are **Indrani** (wife of **Indra**), **Varunani** (wife of **Varuna**), and **Agnayi** (wife of **Agni**) and invited them to enjoy **Soma** Drink.

A fresh question comes up "why did the Poet in the verse **Rv-1.22,10** describe **Bharati** as "**Hotra Yavistha Bharati**"?

Please take a fresh look at the verse **Rv-2.1,11** given below.

Rv-2.1,11: *tvamaghne aditirdeva dāśuṣe tvam̄ hotrā bhāratī vardhaseghirā /
tvamīlā ṣatahimāsi dakṣase tvam̄ vr̄trahā vasupate sarasvatī ||*

The Composer has narrated the speciality of **Ila** as “*īlā śatahimāsi daksase*” or “**hundred wintered Ila**” means a very long lived still wise/alert/active person. Similarly, the Poet of the hymn **Rv-1.22** in the **verse-10** has suffixed the word **Yavistha** to indicate **Bharati** as a young and energetic person. Unlike the Royal character **Ila**, **Bharati** who came from Priestly Community would not have seen her old age and died in her youth.

Note: Griffith in his translation has used **Yavistha** word to denote **Agni** as **youthful God**.

When the character **Bharati** belonging to Priestly Community is believed to have lived during the **pre-Rigvedic period**, and died at the young age then there is possibility of **Bharati** would have married to someone either from her community or a man belonging to warrior tribe. Since there is no information about her spouse in any of the hymns of **Rigved**, the subject remains open for discussion and speculation as well.

Who is the king Bharata of Mandala-2?

Mandala-2 Poet has specifically treated **Bharata** as the tribe leader hence it is beyond doubt that he was from the **warrior class** (please refer to hymn **Rv-2.7** for presence of **Bharata's Agni**). Although in **Rigved** there is no information about his parents, still considering his closeness to the Priestly Community and the information given in verse **Rv-1.96,3** he could be **the son of a Royal person of pre-Rigvedic period**. At the same time, no Poet of **Rigved** has treated him or his descendants as the foreigners or the outsiders or the newcomers in their area indirectly means since beginning **Bharatas** lived with the Priests.

Please take a serious look at the verse **Rv-1.96,3** given below.

Rv-1.96,3: *tamīlata prathamam yajñasādham viśa ārīrāhutam rñjasānam |*
ūrjah putram bharatam srpradānum devā aghnindhārayan dravīnodām //

Praise him, ye Aryan folk, as chief performer of sacrifice adored and ever toiling,
Well-tended, Son of Strength, the Constant Giver. The Gods possessed the wealth bestowing Agni.

The Singer of the above verse has purposely taken the name of **Bharata**, a person who is termed as **Urjah Putram** means **strong** or **eminent son** (of whom?), a very special

word used to describe the characteristic feature of king **Bharata** of **Mandala-2**. Presence of the term **Ila** in the first line of the original verse implies that **Bharata** too belonged to **Ila's clan** and hence comes under the category of **Arya** similar to the **Five Tribes of Nahusha**. Use of the word *dravīnodām* in the verse probably hints at king **Bharata** financially supported or sponsored **Yajna** ritual in the beginning (*prathamam Yajnasadham*).

In the hymn **Rv-2.7** there are two references of **Bharata's Agni**; means during the early days of **Yajna** ritual, the warrior tribe leader **Bharata** provided necessary logistic support to promote the ritual on a large scale.

Rv-2.7,1: *śreṣṭham yaviṣṭha bhāratāgne dyumantamā bhara |*

vaso puruspr̥ham rayim //

Rv-2.7,5: *tvam no asi bhāratāgne vaśābhirukṣabhiḥ |*

aṣṭāpadībhirāhutah //

Please bear in mind that in **Mandala-2**, no name from the **Five Tribes** appears in any of the **43 hymns** meaning thereby during early phase of **Rigved**, the Rigvedic Priests were having personal contact only with the one warrior tribe whose leader was king **Bharata**.

Now taking into consideration the presence of king **Nahusa**'s son **Yayati** (**Rv-10.63,1**) at the time of **pre-Rigvedic Yajna** with the Priestly People, major contribution of **Bharati** in shaping up proper **Yajna** procedure before the start of **Rigved**, and the key role played by king **Bharata** in promoting **Yajna** ritual during the early period of **Rigved**, it may be inferred that king **Bharata** of **Mandala-2** was the son of **Yayati** (king's son/kshatriya) and **Bharati** (daughter of a Rishi/Sage). Legends inform us that **Devayani**, the first wife of **Yayati** was the daughter of **Shukracharya** (Brahmin), the **Guru** of the Asuras/Demons.

In Mahabharata, **Dushyant-Shakuntala** is another love story that also indicates marriage of a king to a daughter of a well-known Rishi. Their son's name is also **Bharata**.

Please note that as per the legends **Yayati** and **Dushyanta** belong to **Lunar Dynasty**.

As in **Rigved**, there is no clarity about the parentage of the **Five Tribes** as well as king **Bharata**, hence we have left with no option but to go by **pure guesswork**.

Since **Rigved** is the oldest document composed in archaic Sanskrit Language and the **legends** and the **epics** were composed subsequently, then **Mandala-2** king **Bharata** would become the real ancient character after whom present-day country is called as **Bharat/India**.

VI. Constructing the History of the Vedic Period:

In the earlier sections, we have discussed some important points of the Rigvedic Characters like **Nahusha**, **Yayati**, **Bharati**, **Bharata**, and the **Five Tribes** but considered all of them as the **Human Beings** and not as the Deities or the Villains of imagination of the Rigvedic Poets. Although the legends and epics composed after a very long gap present these characters as the mythical beings, still the Composers of the legendary stories treat king **Nahusha** and **his descendants** as the entities belonged **one clan** only.

Keeping these stories in the back of our mind, now it is time to address the most important issue of the “**History of the Vedic Period**”. Here, Vedic Period is assumed to be;

Vedic Period = pre-Rigvedic + Rigvedic Period (time taken to compose **Ten Mandalas**)

The “**History of the Vedic Period**” is based on the **three key premises**, and they are;

1. **Rain-fed** River **Saraswati** got dried up during the **Mature Harappan** Period (**Megalayan Age- 4200** years ago from **1950 AD**) due to scanty rainfall for several years in the **Sapta-Sindhu** region of North-west part of the **Indian Sub-continent**.
2. King **Nahusha** ruled complete **Rigvedic Territory** located to east and west sides of river **Sindhu** but from a town located on the bank of river **Saraswati** (Present-day **Ghaggar** River. Verse **Rv-7.95,2** reveals connection of **Nahusha** and **Saraswati**).
3. King **Nahusha** categorically told the pre-Rigvedic Rishis that they need to choose between **him** or newly created God **Indra** as the **Supreme Warrior King** of the world and **Indra** cannot supersede **Varuna** as the Prime Deity (see verses **Rv-4.18,11** and **Rv-8.96,16** for strong opposition to **Indra** at the time of **his** birth) .

Probable Timeline for the pre-Rigvedic and Rigvedic Events

A. About 2300 to 2260 BCE

- In the ancient **Sapta-Sindhu Region** but on the bank of river **Saraswati**, the ancestors of the **Rigvedic Poets** (Angirasa, Bhrugu etc) lived and performed

Pure or Simple **Agni** worship for the queen **Ila** and her son **Pururavasa** (reference: hymn **Rv-1.31**). As per their beliefs of that time, **Seven Adityas** were the real custodians and the regulators of the whole world.

B. About 2261 to 2240 BCE

- **Nahusha** being the descendent of **Pururavasa** took over the kingship of the **Sapta-Sindhu** country.
- About **2250 BCE**, due to scanty rainfall in the region, river **Saraswati** started drying up, and then king **Nahusha** decided to expand his kingdom beyond the seven sisters (**Rv-6.61,9**) and annexed the area located to west of river **Sindhu**.
- **Yayati**, the son of king **Nahusa** became father of the **Five Sons** who grew up on the bank of river **Saraswati** (**Rv-6.61,12**) under the guardianship of **Nahusha** (**Rv-6.46,7**).
- Due to prolong Drought (**Vritra** effect for several years) and after several brain-storming sessions, the ancient **Rishis** created a new god **Indra** to neutralize **Vritra**. Since the Sages projected newly fashioned **Indra** as the **true warrior god** and the **ultimate king of the world** that annoyed king **Nahusa** who totally rejected **Indra** as the Supreme God and in turn told the **Rishis** to leave his country immediately.
- The Rishis left the **Sapta-Sindhu** country but travelled along their beloved river **Saraswati** and then settled in a place located in the downstream part of the river near present-day **Cholistan** desert (present-day **Hakra** River). **Yayati** too joined them as he had **affair** with **Bharati**, the daughter of a **Rishi**.

C. About 2241 to 2200 BCE

- The ancestors of the Rigvedic Priests gave proper shape to **Yajna** ritual on the bank of river **Saraswati** and conducted one of the earliest **Yajna** for **Yayati** who had left the kingdom of his father and joined the **Rishis** (**Rv-10.63,1**).
- **Bharati** gave birth to a son and named him as **Bharata**. **Yayati** was the father of **Bharata**.

- About **2220 BCE** upon hearing about his father's death, **Yayati** went back to **Sapta-Sindhu** region to occupy throne of **Nahusa**. But his father had already divided his kingdom into five separate countries and the reins of those five lands were handed over to his five grandsons; **Anu, Druhyu, Puru, Turvasa, and Yadu**. **Puru** the youngest and the most favourite grandson was given region adjoining the upstream part of river **Saraswati** (**Rv-7.96,2**).
- **Puru** made his aged father **Yayati** as the king of his kingdom. After becoming king, **Yayati** almost forgot **Bharati** and her son **Bharata** and left both on their fate.
- After the untimely death of **Bharati**, Prince **Bharata** grew up under the guidance of the pre-Rigvedic **Rishis**. **Bharata** was declared the king of land where they lived (down-stream area of river **Saraswati** adjoining the desert).

D. Around 2201 to 2000 BCE

- **Mandala-2** Poet **Grtsamada** composed **First Praise Song; Rv-2.1** wherein as a **Master of Ceremony** on behalf of the host God **Agni** he actually introduced various Deities known to him with their specialities in a short but sweet manner. The Hymn **Rv-2.1** is the starting point of **Rigved**.
- **Mandala-3, 4, and 6** were composed by the **Family Poets** in that order.
- **Mandala-7** was completed around **2000 BCE** but its composition began after the victory of **Bharata** king **Sudasa** in the “**War of Ten Kings**”.

E. 2001 to 1900 BCE

- **Mandala-5** and **8** were composed from 2050 to 1900. Actually, a part of **Mandala-7** overlaps early part of **Mandala-5**. Similarly, some hymns of **Mandala-5** were concurrently composed with the early hymns of **Mandala-8**.
- Around **1950 BCE** due to heavy rainfall and flooding of the South-west region of the Rigvedic Territory (Mohenjo Daro), **Druhyu Tribe** who lived there since inception of **Rigved**, moved to **Mesopotamia** region with the traders.
- Anytime between **1950 to 1900 BCE**, **Priestly Community** got split into two factions, one section kept worshipping God **Indra** as the Supreme Deity, and

other refused to laud **Indra** as they found that God had no role in bringing the improvements in living conditions in the western part of Rigvedic Territory.

- About **1900 BCE**, at the end of composition of **Mandala-8**, **Anu Tribe** who spent many years in company with the Rigvedic Priests and attended Yajna function as well got themselves relocated to west of Rigvedic Territory (present-day Afghanistan and Iran) along with the **Rival Priests** who had become strong opponents of God **Indra**.

F. About 1900 to 1700 BCE

- The members of the Priestly Community shifted to the **Extreme North-west Corner** of Rigvedic Territory where they composed **Mandala-9**. The land where the Priests lived at that time was close by the cold mountainous region (**Gandharva** region) where **Soma** plants and **mountain Sheep** were abundant.

G. About 1700 to 1400 BCE

- During this period the Poets belonging to different clans composed **Mandala-1**. **True Horse** made its entry into the Rigvedic Territory through the western pass (**Khyber Pass**) at the time of composition of **Mandala-1**.

H. About 1500 to 1100 BCE

- From **1500 to 1200 BCE** **Mandala-10** was composed by various Poets.
- Compilation of **All Ten Mandalas** was done by the Senior Members of the Priestly Community before the start of **Iron Age** in the Indian Sub-continent, i. e. around **1100 BCE** on the bank of river **Ganga**.

Note: The period of composition of **Mandala-1** and **Mandala-10** may be termed as the **Transition Period** as in addition western rivers, in some verses of both Mandalas, there are eastern side geographical features such as **active references** of as river **Saraswati**, and the use of **Ilaspade** (present-day Haryana state) term that indicate west to east, east to west and at last west to east movements of the Poets. Both Mandalas exhibit some overlapping features.

VII. Origin of the Lunar and the Solar Dynasties of the Hindu Legends:

As per the Hindu legends, many kings belonging to two distinct Dynasties ruled the ancient **Bharata-varsh** or **Aryavarta** (present-day North India) and they are **Surya-vamsha** or Solar Dynasty, and **Chandra-Vamsha** means Lunar Dynasty. **Rigved**, the oldest literature composed in the Indian Sub-continent does not provide any information on the subject but the composers of the Legends/Puranas and the Epics have mentioned both dynasties in many Puranic stories/texts just to differentiate among the various ancient kings who are believed to have ruled Northern parts of the Country now called as India. This differentiation has categorized the kings into a particular set of people commonly known as the **Dynasty**.

Historical references inform us that a dynasty is generally named after a person who belongs to a warrior class, strives hard to establish himself as an independent but powerful ruler/leader/character and also gets recognition from his opponents. His descendants continue his tradition of independent path for several centuries and hence derive maximum benefits from the name of a Famous Ancestor who is termed as the **Founder of the Dynasty**. By calling themselves as the descendants of a well-known person, many people feel proud about their origin and in turn earn respect from the various kings and common men as well.

To understand the probable origin of the **Two Puranic Dynasties**, it is essential to know about the **post-Rigvedic settlement** of the **Aryas/Warrior** Tribes in the Indian sub-continent.

Please take a close look at the verses given below.

Rv-10.43,3: *viṣūvṛdindro amateruta kṣudhah sa id rāyo maghavāvasva īśate |
tasyedime pravane **sapta sindhavo** vayovardhanti vṛṣabhasya śuṣmināḥ //*

From indigence and hunger Indra turns away: Maghavan hath dominion over precious wealth.

These the Seven Rivers flowing on their downward path increase the vital vigour of the potent Steer.

Rv-10.43,8: *vṛṣā na kruddhah patayad rajassvā yo **aryapatnīrakṛṇodimā apaḥ** /
sa sunvate maghavā jīradānave.avindajjyotirmanave haviṣmate //*

He rushes through the region like a furious Bull, he who hath made these floods the dames of worthy lords. This Maghavan hath found light for the man who brings oblation, sheds the juice, and promptly pours his gifts.

The Poet in above two verses has highlighted the fact that during the period of **Mandala-10** as well; the rivers of **Sapta-Sindhu** region were dependent on the **Indra**'s act for carrying enough water in them. It means to say that similar to the **Five Early Mandalas**, at the time of composition of the **Last Mandala of Rigved** also, river **Saraswati** was the Rain-fed River and could not become Perennial River like the rivers of western region (river **Sindhu** and her tributaries). Some verses from **Mandala-1** and **10** addressed to river **Saraswati** (see verses **Rv-1.3,10** to **12**; and **Rv-10.17,7** to **10**) also depict that in the river water was available for very short period. This is due to the fact that since several centuries ago **Saraswati** had become a seasonal river. Having known the past history of river **Saraswati** from the compositions of their ancestors, the People of Priestly Community did not want to experience the “Long Historical Struggle for Water” and were searching for a river that flows throughout the year. When they visited the Far East region to find river **Ganga** as the true perennial river, they finally resolved the issue by settling on **her bank**.

Once the problem of permanent settlement of the **Rigvedic Priests** is resolved, then there comes the question of “**Five Tribes**” who also fall in the category of **Vedic Aryas**. As discussed earlier, out of the well-known **Five Tribes of Rigved**, at the time of composition of **Mandala-8**, the tribes of **Anu** and **Druhyu** had permanently moved out of **Rigvedic Territory** and got settled in the western countries (**Anus** went to **Afghanistan-Iran** with the rebel Priests and created **Avestan Culture** there, and **Druhyus** shifted to **Iraq-Syria** region and subsequently established **Mitanni** Kingdom and rule there from 1600 to 1200 BCE).

Out of the remaining three tribes, since pre-Rigvedic era **Purus** had been living in the land located on the bank of river **Saraswati** (present-day **Haryana**, see verse **Rv-7.96,2**) and they would have expanded their kingdom up to river **Yamuna** at the time of king **Kuru**.

The verse **Rv-8.1,31** describes **Yadus** as the very rich persons as they had many herds of cattle in possession. Additionally, in the verses **Rv-8.6,46** to **48** the Poet has talked about different kings giving various animals as the gifts to the Priests but purposely compared their generosity with **Yadus/Yadavas**. This is just to explain that the **People of Yadu tribe** had numerous cows and buffaloes, and hence they did not mind in giving some of the animals to Priests at the time of Yajna. Along with the Priests when **Yadus** too decided to settle in the Far East part of Rigvedic Territory, they opted for river **Yamuna** (western Uttar Pradesh) as

the best place to relocate as they felt that in that region sufficient quantity of grass/fodder and water was available for their cattle.

Turvasa being the tribe of the **brave persons** (see verse **Rv-8.4.1**) decided to venture into unknown area located in the east of river **Ganga** where they found two new but regularly flowing rivers who bring water from mountain. Most likely it is the **Turvasas** who named these two eastern flowing rivers as **Gomati** and **Sarayu** just to have fond memories of the stays of their earlier generations on the banks of two western tributaries of river **Sindhu**.

Here the basic question is “**why did the Members of Priestly Community categorize the Three Tribes of Nahusha into two separate lineages?**”

Probable answer to afore-stated question is given below.

As discussed earlier, majority of the Priests had selected some locations on the banks of river **Ganga** as their new homes. It is most likely that the Priests were worried about the identification of the future generations of the **warrior tribes** or the **Aryas** as some kings or the leaders belonging to same generation of these tribes can have identical names. To avoid confusion in keeping oral record of their future generations as well as for proper identification of the kings having same names, they intentionally divided the **Kshatriyas** among the **Aryas** into two distinct Vamshas/Dynasties.

Turvasas who settled in the **east of river Ganga** were named as the people belonging to **Surya-Vamsha** or **Solar Dynasty** as the **Sun** daily rises from east, more or less from the same place and direction.

As the **Purus** and **Yadus** resided in the **west direction of river Ganga** but at different locations, they were denoted as the **Chandra-Vamshi People** or **Lunar Dynasty**. Please note that the **Moon** does not rise daily from same place (west side of river **Ganga**).

Please recollect epic **Ramayana** whose hero Lord **Rama** ruled from **Ayodhya**, a town situated on the bank of river **Sarayu** is said to have born in **Surya-Vamsha**. King **Iksvaku** is believed to be the founder of one of the **Solar Dynasties** in which **Rama** is born. **Iksvaku** word is found in the Rigvedic verse **Rv-10.60.4** but some scholars treat it as the name of **Surya/the Sun** and not name of a person. Similarly, the names of some **Puranic**

Kings like **Harishchandra** (Kashi king), **Bhagiratha** (who is believed to have brought river **Ganga** from the Heaven on the Earth with the help of Lord **Shiva/Shankar**) are found in **Solar Dynasty**. Additionally, the historical figures like **Lord Gautama Buddha** (founder of **Buddhism**) and **Lord Vardhaman Mahaveer** (24th **Tirthankara** of **Jain Religion**) who were born and brought up in the east of river **Ganga** are classified as the **Surya-Vamshi**.

In epic **Mahabharata**, Lord **Krishna** is considered to have born in **Yadu** clan, and the **Kauravas** and the **Pandavas** are treated as the representatives of **Kuru** clan. But as per the legends both clans belong to **Chandra-Vamsha** or **Lunar Dynasty**.

Distribution of the Brahmins' population in North India

As mentioned earlier, the Rigvedic Priests ultimately settled on the bank of river **Ganga** as they found the river flows regularly and trustworthy to settle. Hence it would be interesting to know about the Brahmin Population living in the **Ganga** basin and adjoining regions. **Table-3** gives information on the % of Brahmins in some states of North India.

Table-3

Name of the Indian State	% of Brahmin Population in that State (approximate)
Uttar Pradesh	10
Uttarakhand	20
Himachal Pradesh	14
Delhi	12
Jammu & Kashmir	11
Punjab	5
Haryana	6
Rajasthan	7
Bihar	5
Madhya Pradesh	5

(Source of Information: “**Outlook**” magazine, 16 June 2003/ % figures- for guideline)

It is generally said that **Brahmins**, the highest **Varna** people in Vedic Hinduism of India constitutes about **4.5%** of the total population of the country. It is evident that majority of the Brahmins are placed in the states like Uttar Pradesh, Uttarakhand the part of **Doab** region (Ganga-Yamuna basin) or Himachal Pradesh, Jammu & Kashmir that have the ranges of **Himalaya** Mountain and the Capital City of India. Above data though may not be very accurate still explain that Rigvedic Priests/Brahmins initially migrated to **Ganga** belt.

VIII. Concluding Remarks:

After analysing the references related to the **Mortal Rigvedic characters** like “**Ila, Nahusha, Yayati, Bharati**, and the **Five Tribes of Rigved**” in the proper contexts, following inferences are drawn.

Major Events of pre-Rigvedic Era (2300 to 2200 BCE)

- King **Nahusha**, the descendent of **Ila** was very powerful king who ruled entire **Rigvedic Territory** comprising of the regions located to east and west sides of river **Sindhu** during the **Mature Harappan Period** from a town situated on the bank of river **Saraswati**.
- Development of harsh and arid conditions in the **Sapta-Sindhu** region due to scanty rainfall for several years made the **pre-Rigvedic Rishis** to design mentally an enemy of the living beings who was named as **Vritra** and later on fashioning of a **new warrior God Indra** to counter **Vritra/Drought**.
- Entry of the **Ultimate God Indra** in the Vedic World created problems for both king **Nahusha** and the **Sages** as the king firmly told the latter either to accept him as the **Supreme King** and live in his country or go elsewhere with the imaginary God **Indra**.
- **Pre-Rigvedic Rishis** left the kingdom of **Nahusha**, but chose a place to live in the downstream part of river **Saraswati**. There, on the bank of river **Saraswati**, after sometime with the contributions from the several members they established a proper procedure for **Yajna** ritual and performed one in presence of **Nahusha**’s son **Yayati**.
- **Yayati** who had **five sons** from earlier marriages and all were living with his father, still fell in love with **Bharati**, the daughter of a Priest and their relationship culminated into the birth of **Bharata**.
- The **Five Sons of Yayati** who were brought up by his father **Nahusha** and hence are also called as the “**Five Tribes of Nahusha**”; like their Grandfather had no faith in

Indra and Yajna. In **Ten Mandalas of Rigved**, the descendants of **Yayati's Five Sons** who became the rulers of the five separate countries carved out of **Nahusha's** kingdom are known as **Anus, Druhyus, Purus, Turvasas** and **Yadus** (named after the **five sons of Yayati**). After death of king **Nahusha**, **Puru** the youngest son of **Yayati** made the latter as the king of his land.

Important Events of Rigvedic Period (2200 to 1200 BCE)

- Being the son of **Bharati** and **Yayati** (who had cordial relationship with the pre-Rigvedic Priests), king **Bharata** and his descendants gave full support in promotion of **Yajna** during the period of composition of the **Five Early Mandalas of Rigved**.
- As **Yajna** was the brainchild of the ancestors of the Rigvedic Priests, the daily life of the members of Priestly Community moved around conduction of **Yajna** to glorify the most favourite God **Indra**, then **Agni** and other Deities of their imaginations. The Family Poets of **Mandala-2, 3, 4, 6, and 7** dedicated their entire lives for promotion of **Yajna** rite mostly in the eastern part of Rigvedic Territory. Only **Mandala-4** had crossed river **Sindhu** and visited the places located in the western area.
- Around **2050 BCE**, the “**War of Ten Kings**” was fought between the combined army of the **Ten Kings** that included the **Five Tribes of Nahusha** too and the joint military force of the **Bharata** king **Sudasa** and **Trutsu** on the bank of river **Parusni (Ravi)**.
- After the victory in the war, king **Sudasa** decided to spend his remaining life with the **Purus** as like his ancestor **Yayati**. With the exception of **Mandala-5**, in Four Other Late Mandalas, no one from **Bharata** clan is seen in action. But after losing war to the **Bharatas**, the members of the **Five Tribes** accepted God **Indra** as their Supreme God and started attending **Yajnas** performed by the Priests.
- Sometime after relocating to west of river **Sindhu**, initially a few members of the Priestly Community raised voice against the praise of God **Indra** as there was no paucity of water in that locality. Then more and more Priests joined the protesters

against the established procedure of **Yajna** ritual wherein **Indra** was given prime importance. Finally, during the period of **Mandala-8**, due to non-acceptance of their demands by the hardcore senior Priests, a section of the Priests and **Anu** Tribe decided to move out of the Rigvedic Territory and went to present-day Afghanistan and Iran, and there they developed independent **Avestan Culture**.

- At the time of **Mandala-8**, **Druhyus** who lived in the South-west region (**Mohenjo Daro**) of Rigvedic Territory since beginning took decision to leave their place probably due to incidences of frequent flooding of their land with the water of river **Sindhu** and got relocated to the present-day **Iraq** and **Syria**.
- After spending considerable time in the Extreme North-west corner the Priests composed **Mandala-9**. But during the period of composition of **Mandala-1** and **10** the Priests started their return journey to eastern region of Rigvedic Territory.
- After conducting survey of the eastern part for several decades, based on the past and present experiences, the Members of the Priestly Community decided to settle permanently on the bank of river **Ganga** of the Far East Zone. **Yadus** chose bank of river **Yamuna** as their final destination, whereas **brave champions Turvasas** decided to explore a new area and hence went in the eastern direction of river **Ganga**, and created their kingdom for permanent settlement there.

IX. References:

1. “Rig Veda”(Bilingual), Translated by Ralph T. H. Griffith (1896) in PDF (symbol-#).

2. “Rig Veda” (Griffith Translation)-Table of Content, Alphabetical frequency etc.

from the IntraText Digital Library available on [www.IntraText .com](http://www.IntraText.com)

3. Monier-Williams Dictionary.

4. All images and General Information are sourced from Internet/Public Domain.

Appendix “A”

What do these Harappan Seals convey us?

Rigved tells us that **Seven Adityas** were the oldest Gods created by the ancestors of the Rigvedic Poets and as per the earliest beliefs they were fashioned to run the activities of the Vedic world according to set procedures/*rta*/cosmic laws. Though all seven gods are said to have born to Goddess **Aditi**, but the **Five Early Mandalas of Rigved** do not give proper account of their birth.

The Poet of the verse **Rv-1.164,15** has cryptically described the birth of **seven Adityas** as;

Of the co-born they call the seventh single-born; the six twin pairs are called Rsis, Children of Gods.

Their good gifts sought of men are ranged in order due, and various in their form move for the Lord who guides.

As given in above verse, the Poet says that out of the seven, **six (Adityas)** were born in three pairs and seventh one alone. As the children of Gods who manage and monitor the activities of whole world remotely, the Poet has specifically called them as **Rishis**.

The hymn **Rv-10.72** gives more details about the birth of the oldest mythical Deities including Aditi from **Asat/Non-existence** [1].

Rv-10.72,3: *devānām yughe prathame.asatah sadajāyata |
tadāśā anvajāyanta taduttānapadas pari //*

Existence, in the earliest age of Gods, from Non-existence sprang.

Thereafter were the regions born. This sprang from the **Productive Power**.

Rv-10.72,4: *bhūrjajñā uttānapado bhuva āśā ajāyanta |
aditerdakṣoajāyata dakṣād vaditih pari //*

Earth sprang from the **Productive Power** the regions from the earth were born.

Daksa was born of Aditi, and Aditi was Daksa's Child.

In above mentioned verses, there is a special archaic Sanskrit term appears that needs to be looked into from different perspective and that term is “***Uttanpada***/ उत्तानपद”.

Here ***Uttanpada***/ उत्तानपद- term mean **upward expansion or spread of the feet**.

Note: **Griffith** has translated ***Uttanpada*** term as- **Productive Power**

In aforementioned verses, the Composer states that everything that Exists (*sat*) today has been born out of Non-existing (*asat*). Earth the mother of Gods, space/regions, Aditi, Daksha all came to world from some unseen or physically non-existing thing.

Now please take a close look at the Harappan seal depicted in Figure-**1a**, and **1b**.

Figure: 1a; a Harappan seal depicting birth scene.

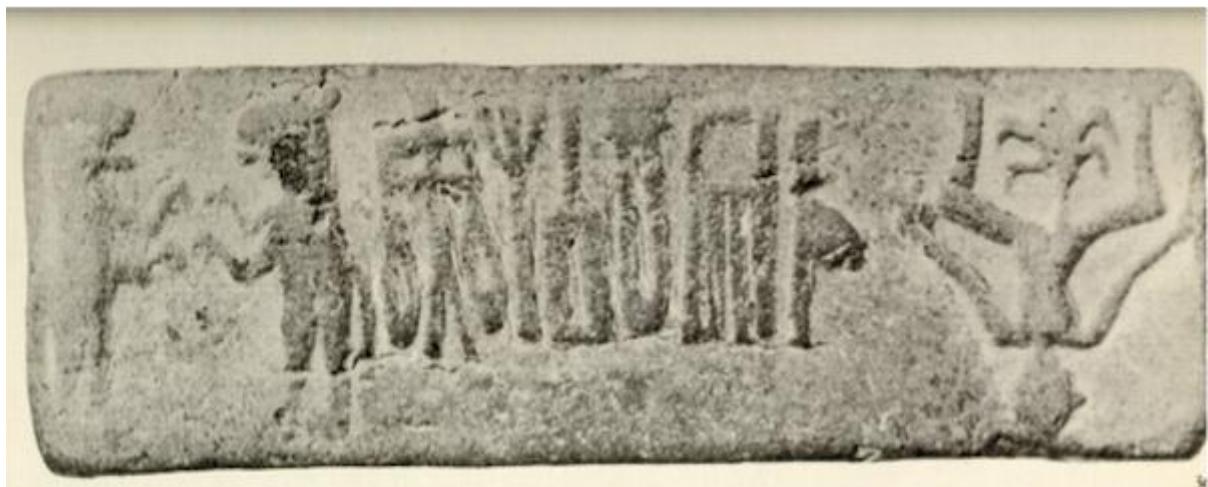


Figure: 1b, hand-painted figure but for improved representation of the figure-1a.



Please look at the image located in the extreme right corner (viewer) of the seal. That Particular figure exhibits a feminine feature giving birth to a new character in the upside down condition, means at the time of delivery it's both legs are spread open upwardly, very similar to the description (***Uttanpada***) found in the verses **Rv-10.72,3** and **4**.

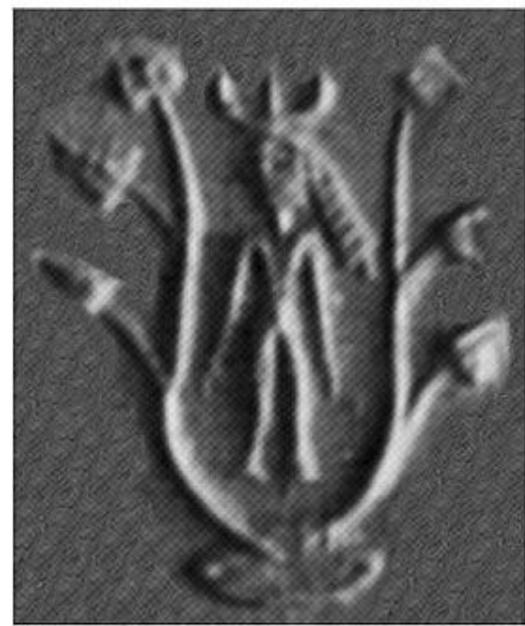
The Poetic idea of upward spread of feet might have come from a plant seed that upon germination initially gives rise to two leaves coming out of the soil. If the image is interpreted as the **Goddess Earth** giving birth to a new God (if the **six** engraved characters/features that are placed to the left side of the extreme right corner image are taken as the representation of **Six Adityas/ the Old Gods of Rigved**), then the Seventh one that is coming out of womb of Earth could become one of the Seven Adityas. Other two images seen at the extreme left corner of the seal may become Father **Heaven** and Mother **Earth** interacting with each other to produce their children/Deities. Please remember that In **Rigved**, **Heaven** and **Earth** are called as the universal parents of the Deities.

Figure 2a and **b** tell us a story that is still unclear.

Figure: 2a



Figure 2b



In **figure-2a**; along with various Harappan signs like fish, an animal, a worshipper, an image of an undefined feminine Deity is placed inside a vase or a tree pot and at the bottom portion of a seal **Seven Characters** are shown standing in a row. Do they stand for Seven Worshippers or Seven Priests or Seven Adityas? It is not possible to guess or identify them.

Figure-2b shows enlarged view of the horned female figurine with a pigtail standing inside an enclosure of a **Pipal or Fig tree**. Since the Deity is located inside the Jar or Vase of a Pipal Tree, it can be taken as **Shrishi Devata or Mother Nature**.

In the **Rigvedic hymn** dedicated to **Plants/Herbs**, there is a clear mention of **Asvattha** word that actually means a **Fig / Pipal tree** (depicted in the Figure- 2a, and b).

Rv-10.97,5: *aśvatthe vo niśadanam parne vo vasatiṣ kṛtā |
ghobhāja itkilāsatha yat sanavatha pūruṣam //*

The **Holy Fig tree** is your home, your mansion is the **Parna** tree:

Winners of cattle shall ye (you) be if ye regain for me this man.

In the very first verse of the same hymn, the Composer says that in the present world, the **Plants** are senior to the **Gods** by **three Yuge/ Ages**. If we go by word to word interpretation of the verse **Rv-10.97,1**; then it can be said that the Poet firmly believes that **Plants** arrived in the world much before the birth of **Rigvedic Gods**.

In the verse **Rv-10.97,4**; the Singer calls the Plants as **Mothers** and **Goddesses** too.

Rv-10.97,4: *oṣadhīriti mātarastad vo devīrupa bruve /
saneyamaśvamghām vāsa ātmānam tava pūruṣa //*

Plants, by this name I speak to you, **Mothers**, to you the **Goddesses**:

Steed, cow, and garment may I win, win back thy very self, O man.

Thus when the depiction of the image of the Goddess in the **Asvattha/ Fig Tree** enclosure/Jar as shown in the **Figure-2** is correlated with the description given in the verses **Rv-10.97,4** and **5** then it can be concluded that the people who composed **Rigved** were the part and parcel of the **Harappan Civilization**. Only difference is the **Composers of Rigved** were the members belonging to **Priestly Community**, and the Persons who ruled during Mature Harappan Period from the different urban locations/ towns of the ancient Civilization that flourished in the Indian Sub-continent were the ancestors or leaders of the **Five Warrior Tribes**- **Anu, Druhyu, Puru, Turvasa** and **Yadu** who were the descendants of king **Nahusha**. The leaders of the Warrior tribes went closer to the Rigvedic Priests only after their defeat in the “**War of the Ten Kings**”. The **Harappan seals** were the creation of the **Ruling Class** including the **Five Tribes** who controlled the complete Rigvedic Territory.

Notes:

1. In the verse **Rv-1.135,8;** *Ashvattham* word also stands for a **Fig tree**.
2. Source of the Images of **Harappan Seals** is the Internet/Public Domain.